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Musical Courier

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- ORCHESTRAS OF THE AMERICAS

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Musical Director and Conductor
Kansas City Philharmonic Orchestra

DECEMBER 20, 1943
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TREMENDOUS CROWDS GIVE OVATION TO CONDUCTOR, ORCHESTRA AND SOLOISTS

Milwaukee Journal photo

MUSICAL COURIER

Whole No. 3082 NEW YORK, DECEMBER 20, 1943 Vol. CXXVIII—No. 9

Metropolitan Asks $300,000 From the Public

Sloan, Opera President, States Sum Would Overcome Wartime Difficulties and Make Modern Productions Possible

An appeal for a public contribution of $300,000 to aid the Metropolitan Opera over "temporary financial difficulties" was made by George A. Sloan, president, over the radio at the Dec. 11 matinee. Mr. Sloan said that this sum would tide the company over the next two years, and it would not only "enable us to keep the institution going while the foremost opera houses of the world have been driven to irregular schedules or closed entirely," but would permit the management "to modernize production to include operas that the public is not yet familiar with and to add rare revivals on the stage and on the air."

War-time travel restrictions, which curtailed profitable touring by the company, and high taxes were held responsible for the situation. Although tax exemption to the extent of about $110,000 has been voted by the State, no effective date for this has been set, Mr. Sloan said, and the company is continuing payment, but under protest.

He gave a report of the expenditures from the $1,057,000 fund contributed by the public in 1940, a recapitulation of one previously made.

More than half, he said, went into a down payment on the opera house itself, and other improvements cost $130,000. New productions and cost of improvements to scenery and costumes of standard operas accounted for $230,000, and the rest went for real estate taxes.

Leinsdorf Entering Army

CLEVELAND.—Erich Leinsdorf, 31-year-old conductor of the Cleveland Orchestra, who was appointed to that post this season after serving with the Metropolitan Opera for several years, will be inducted into the armed forces on Dec. 31 in Shaker Heights, Ohio, according to recent announcement by the Selective Service Board. He became an American citizen last spring.

The associate conductor of the orchestra, Rudolph Ringwall, was announced to lead the broadcast concert of Dec. 12. Guest conductors announced to appear this season include Arturo Toscanini and Sir Thomas Beecham.

Castro Removed from Argentine Posts after Manifesto

MEXICO CITY, D. F.—Juan Jose Castro, noted Argentinian composer-conductor, has been dismissed from all government posts in Argentina by President Pedro P. Ramirez, according to an announcement made here by Jose F. Vazquez, conductor of the National University of Mexico Symphony. Castro is reported to have been among the signers of the recent manifesto favoring democratic government and opposing all Fascist movements in Argentina.

ORCHESTRAS INSPIRE HOME FRONT AND ARMED FORCES.

Above, a Carnegie Hall capacity audience listens to the N. Y. Philharmonic; below, the Philadelphia Orchestra plays at Fort Dix, N. J. (Lower Photo by Zev Pressman.)

Managers Organize to Protect Interest

Plans for a countrywide organization of managers of concert artists, orchestras and opera companies were tentatively set at two meetings recently in New York. The problems of the manager during the war days and in the post-war period were also discussed. Among the matters talked over by the men and women who direct the important musical affairs in this country were those of transportation in arranging engagements for artists, the proposed increase in the Federal amusement tax from 10 per cent to 20 per cent, and closer relations between the New York headquarters of managers and local managers of attractions in this country, Canada and South America. The potentialities of the European field after the war were also discussed.

It was decided to invite local managers to hold membership in the proposed organization. Although activities of concert artists were the main items under consideration, the orchestras and opera companies which tour were also brought into the general picture.

Represented at the meeting were the independent managers, the concert services and the so-called "chain" groups. Although no definite program has as yet been determined upon, an executive committee was selected to formulate general proposals. Charles L. Wagner was named chairman, with Arthur Judson, Marks Levine, W. Colston Leigh and Albert Morini as associates.

Moscona Sings in Barber Despite Collision with Car

While hurrying to the Metropolitan Opera House to replace the indisposed Virgilio Lazzari as Don Basilio in Saturday night's performance of The Barber of Seville, Nicola Moscona, Greek bass, was knocked down on Dec. 11 by an automobile at 110th Street and Riverside Drive. The driver of the car took Mr. Moscona to St. Luke's Hospital, where the latter was told no bones were broken but was advised to stay in bed. The singer did so until it was time to leave for the performance, and went on in the part, which he portrayed with a noticeable limp.

Kansas City's Orchestra Bows Auspiciously

Reorganized Philharmonic Gives First Concert of Series with Success under the Baton of Efrem Kurtz

Kansas City, Mo.

Assembled in four weeks by its energetic new conductor, Efrem Kurtz, the Kansas City Philharmonic made its bow before a sold out capacity audience in Music Hall on Dec. 8. Mr. Kurtz had rehearsed his ensemble only one week but it played brilliantly, under his forceful leadership, a contrasting program which included Tchaikovsky's Sixth Symphony and the suite from Gershwin's Porgy and Bess as arranged by Robert Russell Bennett, a local boy who has become one of the country's foremost composers.

Called a "Henry J. Kaiser" by local residents for the speed with which he assembled and trained the ensemble, Mr. Kurtz and his players have formed already a most enthusiastic musical collaboration. He has expressed his conviction that he has "a good orchestra" and expects that "it will improve rapidly because it is intelligent, attentive, willing and not afraid to work." In his rehearsals, his tact, skill and energy have won the admiration and support of the musicians and their response augurs well for the success of the ensemble. From the first meeting, he has commanded the respect of his players and he has constantly held it by his sympathetic attitude toward them.

Many new faces are apparent in the players' ranks. Although gathered rather late to start the season, Mr. Kurtz was discriminatory in his selection, seeking the best available talent. From Havana, he selected his concertmaster; he went to Los Angeles for the first trumpeter and first oboist. Even the night clubs contributed, for from these he selected two percussionists.

In choosing his musicians, Mr. Kurtz paid tribute to the painstaking care exercised by the local orchestral officials, for his own appointment was made after a careful search. Care was taken in determining his theories of musical usefulness in a community sense comparable to that of his musicianship and experience. His service with other orchestras and his program knowledge were other factors which led to his appointment.

With the first concert now history, Kansas City residents are looking forward to his second program and are convinced that the new blood on the podium and in the orchestra will make its eleventh consecutive season the success promised at the inaugural. T. N.

Liberia Confers Highest Award on Marian Anderson

PHILADELPHIA.—The Republic of Liberia conferred its highest award, the Order of African Redemption, on Marian Anderson, Negro contralto, on Dec. 12.

Walter Walker, Liberian Consul General, presented the medal and diploma.

ORCHESTRAS OF THE AMERICAS

For Complete Lists See Pages 6, 24, 25

Vol. CXXVIII, No. 9
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Sixty-Fourth Year
December 20, 1943

CONDUCTORS TAKE THE PLATFORM...

BELIEVING that every symphonic conductor has a credo which he wishes to share with his audience, the Musical Courier has invited a number of baton notables to use its pages as an Open Forum. Replies had necessarily to be limited in length, but the range of subjects was not.

LEOPOLD STOKOWSKI,
Conductor with Toscanini of the NBC Symphony. (Photo by Rayber Jackson, NBC.)

THE MODERN ORCHESTRA
By Leopold Stokowski

THE orchestra of today is a complex and richly eloquent instrument for the expression of an immense range of music. It is not static, but is all the time growing. Instruments that have been in the orchestra for a century or more are able to produce new and more varied kinds of sounds which add to the expressiveness and suppleness of melodies, harmonies, timbres. In addition, new instruments are being added, such as the bass flute, heckelphone, contrabass clarinet, vibraharp, bass marimbaphone, and others.

In the future, the brass instruments which at present play the most brilliant and powerful clarion-like tones will be simplified and improved. At present the trumpets play the highest sounds, the trombones the middle, and the tuba the deepest sounds. Theoretically, these instruments when combined produce homogeneous tones which blend. This is only true on paper. Actually in sound, the high and low tones of the trumpets do not blend because their quality is quite different. Nor do the low tones of the trumpets blend with the high tones of the trombones. Also the deep tones of the trombones do not blend with the tuba. The reason for this is that the valve trumpet, slide trombone, and tuba are three different kinds of instruments, making three different kinds of timbre. These will be replaced in the future by one kind of instrument which will be capable of producing the full range of sounds, from the highest trumpet tones to the deepest sounds of the tuba. These instruments can be called by any name.

For the sake of simplicity, I am calling them "trumpets." These instruments of the future will be made of extremely light and flexible material. The highest sounds will be played by two soprano trumpets. A little lower will be larger alto trumpets playing what is now given to the third and fourth trumpets. The first and second trombones will be replaced by two tenor trumpets—the third trombone by a baritone, the fourth trombone by a bass, and the tuba by a contrabass trumpet. The alto, tenor, and baritone trumpets will have slides as well as valves, so that they can glide from one tone to another as well as play rapid passages with the valves. These instruments will not transpose, as is the case with so many of our present instruments. This transposition only makes unnecessary difficulties.

At present these instruments are written partly in treble, alto, tenor, and bass clefs. These four clefs will be replaced by two—treble and bass—which will be a further simplification. These instruments will be capable of playing nine-part harmonies or nine-part polyphonic music with perfect blending of all the tones.

Later, electrical instruments will be introduced into the orchestra which will produce new kinds of timbres that our present instruments cannot produce. These electrical instruments will not sound mechanical. They will be played by orchestral players, and will have all the human warmth and expressiveness of our present instruments. They will simply enrich the future orchestral palette with new timbres. These electrical instruments will have special music written for them. They will not be played in the music of the past, which was composed for the instruments of its time.

In my opinion, the unique thing about the modern orchestra is its boundless range of expression. Music can take us to a world of feeling which no other kind of art can express. The colors and paints of the artist—the stone and wood of the sculptor—all the materials of the architect—the motions and rhythms of the dancer—the words of the poet—all create wonderful mediums of expression, but none of them can arouse in us the mysterious yet intense kind of feeling which lies in the realm of music. These purely musical expressions are at the opposite pole from the material life which surrounds us, so they give us the greatest possible contrast with that material life. Music constantly reminds us that the life of imagination and feeling is more beautiful and even more powerful than the material life. The day will come when the importance of music to each of us as individuals, and to our communities and nations, will be better understood. After that, we shall go still further in our understanding of the importance of music as an international and universal language, leading to a true brotherhood of man, and to true freedom.

COMING OF AGE IN AMERICA
By Karl Krueger

AMERICAN orchestral life offers an intriguing vista for the random guesser. A decade ago some Europeans grudgingly admitted that in two phases of the arts—modern architecture and the symphonic orchestra—the United States led the world. No country has ever had such a number of virtuoso orchestras as the United States possesses today. That the orchestra, as an instrument, appeals to the American's imagination is clear. But what is equally certain is that the American's taste for the music which the great orchestras play has developed by leaps and bounds.

I have always felt that our orchestras owe a permanent debt to Major Henry Lee Higginson, who gave America its first great orchestra, the Boston Symphony. The influence of Major Higginson's building is still felt in the orchestral life of the country as a cleansing wind. Major Higginson built on a new principle. He followed, roughly, the structure of the American corporation, whose Board of Directors engage a president, giving him full power, but also full responsibility. Major Higginson did this with the conductors he chose to head this organization. In my opinion, this has been one of the profoundest influences in our orchestral life.

If one peers into the future one may possibly glimpse several developments: first, a change in attitude of our audiences; second, an intensification of national characteristics in the works of our native composers; third, changes in the composition of the orchestra itself; and fourth, subtle modifications in the performance of the classics.

It is a truism that all developments in the United States are at a higher rate of speed than in Europe. Our present crop of orchestras has come about in a few decades. Our audiences, partly because of radio and gramophones, are coming to show an amazing familiarity with orchestral literature. More contemplation and re-hearing of the great works is bound to bring a change in the approach of the listener. Years ago, Arthur Laser, a Viennese, poked amiable fun at American orchestral audiences for their preoccupation with the mechanics of the performance. No doubt, in the future, our audiences will concern themselves much more with matters of style, form and content. When an audience arrives at the point where it gives the mechanics of a musical performance the same relative importance they might give to matters of syntax, delivery, etc., in the case of a speaker, then it has arrived at musical maturity.

A noteworthy phenomenon of our music life is the increasing number of our composers who really know how to write for orchestras. It is fair to assume that they are, with each year, getting greater mastery over the material; hence, they will be freer to express themselves spontaneously as American creative artists. With our unparalleled racial variety and surplus of nervous energy, we are going to produce works which will break a new path in music.

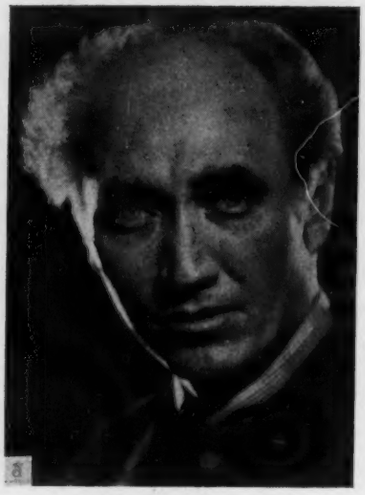
OUR DUTY TO THE FUTURE
By Eugene Ormandy

THE musical director of a symphony orchestra faces a grave dual responsibility in planning his programs for a season of concerts. It is the program-planner's duty to give his audiences a well-balanced and enjoyable musical diet. The other (and in the long run the more important) phase of his task is what might be called a historical obligation—keeping the art of music alive and growing through providing hearings for the best new compositions of our own and other countries.

When (as is too often the case), he is confronted with the problem of appeasing audiences to whom any new or unfamiliar compositions are unwelcome, the temptation is great to win present peace at the price of forgetting about the future of music. That is a price, however, which no honest musician can afford to pay; for when the art of any nation or era becomes static, satisfied to draw on the riches of the past without accumulating new spiritual capital for the future, that art is doomed to extinction.

It is only through hearing their works played that today's symphonic composers can correct their past errors and grow musically. Surely it is not too much to expect that modern composers whose music is good now will grow in perception, in emotion, in technical skill, until some of them will produce great works worthy of a place among the masterpieces. It is in this hope that we performing musicians, basing our repertoires upon the great works of the past, still look forward to the great works of the future by encouraging the best, as we see it, in the music of the present.

STELL ANDERSEN,
pianist, in true Christmas spirit lights the candelabrum at her home in Scarsdale, N. Y., where she is enjoying the holidays, a pleasant interlude between concert tours.



KARL KRUEGER,
Musical Director, Detroit Symphony Orchestra.

ON PLAYING NEW MUSIC
By Eugene Goossens

DURING close on thirty years' experience of devising orchestral programs, my chief concern has been to present everywhere the best contemporary music. As far back as 1916 I decided that, with the exception of programs dedicated to either the three B's or to one specific composer, I would refuse to frame a program which did not contain at least one unfamiliar contemporary work, preferably by a living composer.

This policy I have adhered to unflinchingly. It has earned me at times, I confess, more enemies than friends, but ever since a series of contemporary concerts (programs appended)* which I gave in London in 1921, this policy, in my case, has vindicated itself by an increased interest in new music both on the part of audiences and orchestras.

Time was, in most cities—including Cincinnati—when any *new* piece of music earned an apathetic and some-

(*Please turn to page* 7)

AGE-OLD BEAUTY of CHRISTMAS CAROLS LIVES AGAIN

Christmas caroling was the custom in many parts of Switzerland until the end of the 19th century and still continues widely today. In those days children as well as grown-ups used to offer carols before farmhouses. Their songs were usually accompanied by a violinist and clarinetist, and a simple gift was their reward.

In a few regions, such as the Grisons and the canton of Argovie, this delightful custom still prevails. In Grisons villages, which have remained true to their ancient traditions, singing, especially at Christmas time, is the people's most natural form of expression. Men's and Women's choral societies, mixed choirs and groups from schools then sing the cherished old carols of the season. Their repertory includes Romansch and other songs of the 18th century and earlier periods.

Ancient Song Collections

In the Upper- and Lower Engadine, as well as in the Albula Valley, the melodies most frequently heard around Christmas and New Year's Eve are Johann Baptist Frizzoni's "Chanzuns Spirituala's." His collection of old Romansch songs, generally known as "Fritschun," contains 148 melodies, among which are many beautiful Christmas and New Year tunes.

Quite popular, too, especially with the school children of Bergün and nearby villages, is an old volume of Lieder: the "Musikalische Halleluja schöner und geistrecher Gesänge" by Johann Caspar Bachofen of Zurich. This latter collection of songs had its fourth printing in 1743. It was designated as "an encouragement to praise God."

Even today the boys of Bergün ceremoniously carry the old "Fritschun" and "Bachofen" books with them on their "Star" singing rounds. Singing according to "Fritschun" is also customary at Celerina near St. Moritz on Christmas Eve, and in the Remüs district on the Lower Engadine from Christmas Eve to New Year. Here grown-ups join the children in the rendering of these melodies.

"Star" Singing

"Star" singing is a custom connected with the feast of the Three Kings, which falls on Jan. 6. This is clearly evident in the Grisons valley of Albula, where in every village singing school children parade on New Year's Eve with the Three Kings and a Star-bearer. Beautifully decorated old stars, which rotate under the clever manipulations of the bearers, are a feature of these processions.

Outstanding among Christmas caroling customs in the canton of Argovie is the "Singing at the Fountains" by the Sebastiani Brotherhood in the spa of Rheinfelden. It starts at 11 p.m. on Christmas Eve.

This custom, according to the Swiss writer Gottlieb Wyss, had its origin in the year 1540 A.D., when a terrible plague sweeping through many lands visited Rheinfelden.

Twelve men, with hearts full of charity and brotherly love for their neighbors, formed at that time a brotherhood in honor of Saint Sebastian, promising to pray to him to safeguard their town from further distress. These Sebastiani Brethren also undertook to nurse those afflicted by the plague and to bury its victims. If one of their own members died, the Brethren acted as pallbearers and up to the present day, by their own selection, the membership of the brotherhood has been maintained at twelve.

MUMMERS IN A CHRISTMAS PANTOMIME,

in England, from an old woodcut. At right, The Nativity, a copper plate published by the Plantin Press of Antwerp in 1682.

Music to Exorcise Evil

Pestilence in medieval days was ascribed to bad spirits in the water. Thus, when the Sebastiani Brethren make their round of seven fountains on Christmas Eve, they start at the fountain in the so-called "Froschweide," in which district the plague started in the 16th century.

After singing for the seventh time near the town church, they join its congregation for Midnight Mass, first placing their quaint mounted lantern, with its lighted candle, before the altar of Saint Sebastian.

For their Christmas Eve singing, the twelve Brethren are dressed in dark clothes and black silk top hats. Around their lantern-bearer they stand in a circle and three times, as the name of the son of God is mentioned in their song, they devoutly uncover their heads. The song itself dates from far back in the Middle Ages and emphasizes again and again the mystery of the virgin birth of Jesus.

On New Year's Eve, between 9 and 10 o'clock, the Sebastiani Brethren once more make the round of the fountains, this time singing another old song. It concludes with a wish that Saint Sebastian may intercede for all in the New Year, so that they may be safeguarded from war, pestilence and dangers of life.

TEACHING THE DEAF TO "HEAR" BY TOUCH

Deaf children are now able to "experience" music by the sense of touch through therapeutic work done in Switzerland.

In that country music and motion have been found to be ways to health. Easily the most interesting and revealing results of rhythmic-musical education are obtained with the deaf and dumb.

In an article on this topic contained in a Swiss publication, Switzerland—Fount of Health, Mimi Scheiblauer writes:

"These people, whose infirmity would seem to exclude them from the world of sound, are capable of experiencing music through the vibrations which each note produces. What is more, their sensitivity is greater and their reactions more intense than those of ordinary people. The vibrational sense is refined by years of careful work to such an extent that it can detect not only the duration and power of the note but even its pitch.

"At first the vibrations are transmitted where they are most strongly perceptible, namely at the piano when the body is leaning against it and later through the hands on the tambourine. With time the sensitivity becomes so delicate that the deaf person, moved from the vibrating piano and without a tambourine, can still register the music through air and floor, and translate it into motion. Bodily interpretation of music is a source of great pleasure to the deaf and dumb. It liberates and lightens spirits which so often suffer from the feeling of being cut off and alone."

HOW THE DEAFENED "HEAR" THROUGH TOUCH.

At left and right, two Swiss students absorb vibrations from tambourines placed on the floor while music is sounding. At centre, the hands of a group rest on the case of a piano while it is being played.

ORCHESTRAS OF THE AMERICAS

(In the following tabulation the number in parentheses after name of orchestra refers to the number of players; the address of orchestra follows without parentheses; address of the conductor or manager, where given, appears in parentheses after his or her name.)

ALABAMA

Tuscaloosa: Univ. of Alabama Symphony (50 musicians). Ottokar Cadek, conductor (32 Guild's Woods). Soloist: Alene Hanke. 3 concerts.

ARKANSAS

Little Rock: Arkansas State Symphony (65). L. Bruce Jones, acting conductor (Little Rock H. S.). 5 concerts. F. W. P. trick, manager (2301 Izard St.)

ARIZONA

Tucson: Tucson Symphony (70). George O. Wilson, conductor (Univ. of Arizona). E. Periggo, guest conductor. Soloists: Anna Mae Sharp, concertmaster; Owen Hewitt, tenor. 3 regular concerts; 3 Youth Concerts.

Phoenix: Phoenix Symphony. R. B. Lyon, conductor (Tempe). T. B. Marriott, manager (210 Luhrs Tower).

CALIFORNIA

Berkeley: Univ. of California Symphony (45 to 75 players). Albert I. Elkus, conductor. Soloists: students. 4 to 6 concerts.

Berkeley: Univ. of California Concert Band. Charles C. Cushing, conductor. Soloists: students. 2 or 3 concerts.

Long Beach: Women's Symphony (100). 739 St. Louis Ave. Eva Anderson, conductor. Soloists: orchestra personnel. 6 concerts; weekly concert for armed forces. H. B. Whitaker, manager.

Los Angeles: Los Angeles Philharmonic (90). Southern California Symphony Association, 423 Philharmonic Building. Alfred Wallenstein, musical director. Soloists to be announced. 58 concerts. Mrs. Leiland Atherton Irish, executive secretary of Symphony Association. Same management also has charge of Hollywood Bowl series given in summer with players of orchestra under noted guest conductors, with assisting soloists (usually 8-10 weeks).

Los Angeles: Women's Symphony (75). Ruth Haroldson, conductor (Whittier College, Whittier). Soloists: local artists. 7 concerts.

Oakland: Oakland Symphony (81). Dr. Orley See, conductor (48 Wildwood Ave., Piedmont). Soloists: Rudolph Ganz, Douglas Beattie and local artists. 9 concerts. Ralph E. Hillegas, manager (1494 Grand Ave., San Leandro).

Pasadena: Civic Symphony (80). 628 Security Building. Richard Lert, conductor. Soloists to be announced. 5 concerts.

Sacramento: Sacramento Symphony. Willem Van Den Burg, conductor (Sausilito). Don Davidson, manager (1407 44 St.) No plans announced.

San Francisco: San Francisco Symphony (86). 431 Opera House. Pierre Monteux, conductor (Fairmount Hotel). Leopold Stokowski, guest conductor. Soloists: Brailowsky, Argentinita, Leon Fleisher, Marian Anderson, Sanroma, Pinza, Iturbi, Isaac Stern, [illegible] Rubinstein, Ballet Theatre. 54 con[illegible] Howard K. Skinner, manager. A special Municipal Series of concerts, sponsored through municipal taxation, is included in the season.

COLORADO

Colorado Springs: Colorado Springs Symphony (75). Frederick Boothroyd, conductor (609 North Tejon St.) 4 concerts.

Denver: Civic Symuhony (75). Horace Tureman, conductor (Tabor Building). Antonia Brico, guest conductor. Soloists: Eleanor Steber, Albert Spalding, Gregor Piatigorsky, Ernst Bacon, Egon Petri, Beverly Blagen, Henry Ginsburg, A. James Weiser. 5 concerts. Helen Black, manager (1302 Williams St.)

Denver: Denver Junior Symphony, Horace Tureman, conductor. 2 concerts.

CONNECTICUT

Bridgeport: Bridgeport Symphony. Frank Foti, conductor (87 Brookfield Ave.) Plans not announced.

New Haven: New Haven Symphony. 902 Chapel St. David Stanley Smith, Hugo Kortschak, Richard Donovan, conductors. Soloists: Bruce Simonds, Carroll Glenn, Frances Greer, Robert Kitain, Ania Dorfmann, William Kincaid, Rudolf Serkin. 8 concerts, 50th season. Meyer Sokoloff, manager.

Waterbury: Civic Orchestra (75), Mario Di Cecco, conductor. Soloists: Percy Grainger, Gertrude Ribla, Eileen Farrell. 5 concerts. Fay Clark, manager (Station WBRY).

DISTRICT OF COLUMBIA

Washington: National Symphony (90). Woodward Building. Hans Kindler, conductor. Soloists: Artur Rubinstein, Gladys Swarthout, Menuhin, Pinza, Hofmann, Spalding, Petri, Milstein, Grace Moore, Arrau, Percy Grainger, Novaes, Melchior, Melton, Travers, Petina, Pons. 100 concerts. J. E. Mutch, manager.

Washington: U. S. Navy Band Symphony (90). Navy Yard. Lt. Charles Brendler, U.S.N., conductor. Soloists: enlisted men. 24 concerts.

FLORIDA

Jacksonville: Jacksonville Philharmonic (40 to 60 players). George Orner, conductor. Soloists: local musicians. 10 to 15 concerts. George Robinson, manager (311 W. Duval St.)

Coral Gables: Univ. of Miami Symphony (86). Dr. Modeste Alloo, conductor. Soloists: Milstein, Dusolina Giannini, Raya Garbousova, Zimbalist, Alexander Borovsky. 6 concerts. Mrs. Arnold Volpe, manager (Univ. of Miami).

GEORGIA

Savannah: Savannah Symphony. Dwight James Bruce, conductor.

ILLINOIS

Aurora: Civic Orchestra (70). Dr. Frederick Toenniges, conductor (14 Main St.) Soloists to be selected. 3 concerts; 25th season. James P. Pompa, manager (847 W. Jackson Blvd., Chicago).

Chicago: Chicago Symphony (95). Orchestra Hall. Désiré Defauw, musical director and conductor; Hans Lange, conductor. Soloists: Arrau, Brailowsky, Ania Dorfmann, Horowitz, Leonard Pennario, Rudolf Serkin, Artur Rubinstein, Artur Schnabel, Mischa Elman, Zino Francescatti, Nathan Milstein, Isaac Stern, Szigeti, John Weicher, Milton Preves, Edmund Kurtz, Piatigorsky. 113 concerts. Henry E. Voegeli, manager.

Chicago: Chicago Business Men's Orchestra (100). 410 South Michigan Ave. George Dasch, conductor (Cary, Ill.) Soloists: Percy Grainger, Robert Quick. 3 concerts. Merle T. Jennings, manager (1 North La Salle St.)

Chicago: Civic Orchestra (100). Orchestra Hall. Désiré Defauw, musical director; Hans Lange, conductor. Soloists to be selected. Henry S. Voegeli, manager. Number of concerts not set.

Chicago: Women's Symphony, 431 South Wabash Ave. Guest conductors. Soloists engaged.

Evanston: Northwestern Univ. Symphony (75). George Dasch, conductor (Cary, Ill.) Soloists: faculty members and students. George McClay, manager. 4 concerts.

Oak Park: Oak Park-River Forest Symphony (75). Gladys Welge, conductor (1040 No. Humphrey Ave.) Soloists: Rudolph Ganz, Ennio Bolognini and Richard Bonelli. Edward A. Ribal, chairman, orchestra committee (219 No. Elmwood Ave.) 3 concerts.

Rockford: Rockford Civic Symphony. Arthur Zack, conductor. S. A. Sandeen, manager.

INDIANA

Crawfordsville: Crawfordsville Symphony (54). Walder L. Fertig, conductor. H. C. Montgomery, manager (Miami Univ., Oxford). 1 concert.

Fort Wayne: Fort Wayne Civic Symphony. Gaston Bailhe, conductor (1325 Sunset Dri.)

Indianapolis: Indianapolis Symphony (86). Murat Theatre. Fabien Sevitzky, conductor. Soloists: Helen Traubel, Alexander Kipnis, Szigeti, Casadesus, Ania Dorfmann, Salzedo, Garbousova, Carroll Glenn, Marian Anderson, Maria Koussevitzky, Edna Merritt. 80 concerts. Howard Harrington, manager.

Indianapolis: Jordan Conservatory Symphony (76). 1204 North Delaware St. Victor Kolar, conductor. 3 concerts. Stanley Norris, manager.

North Manchester: North Manchester Civic Symphony (50 to 60 players). Dr. Samuel L. Fluechiger, conductor. 3 concerts. Roland Schmedel, manager.

South Bend: South Bend Symphony (85). Edwyn Hames, conductor (103 West La Salle St.) Soloists: Hugo Kohlberg, William Miller, Wanda Paul, Claudio Arrau. 5 concerts. Mrs. Madge Woodward Clayton, manager. (812 West La Salle St.)

Terre Haute: Terre Haute Civic Symphony (65). Will H. Bryant, conductor (302 North 6th St.) 3 concerts.

IOWA

Cedar Rapids: Cedar Rapids Symphony. Joseph Kitchin, conductor (Coe College.)

Davenport: Tri-City Symphony (80). Oscar Anderson, conductor (4414 North Paulina St., Chicago, Ill.) Soloists: Jarmila Novotna, Albert Spalding, Claudio Arrau, Donald Dickson. 4 concerts. Dr. Howard Weis, president.

Des Moines: Drake Civic Symphony (80). B. Frank Noyes, conductor (Drake University). 4 concerts. J. Woolson Brooks, manager (820 Hubbell Building, Des Moines, 9).

Waterloo: Waterloo Symphony (36). Jeannette Scheerer, conductor. Soloists to be selected. 10 concerts. Mrs. Jack Campbell, manager (118 Gates St.)

KANSAS

Hays: Fort Hays Symphony (70). Carl J. Malmberg (505 West 6th St.) and R. A. Gantner (707 Elm St.) conductors. Soloists: Hoyle Carpenter, Bonnie Eastlakc, Mildred Albertson, Helen Wurm. 5 concerts.

Lawrence: University of Kansas Symphony (75). Russell L. Wiley, conductor. Soloists: Jan Chiapusso, Margaret Snodgrass and others. 4 concerts.

Lindsborg: Bethany College Festival Orchestra and Chorus. Dr. Hagbard Brase, conductor.

Pittsburg: Festival Orchestra and Chorus. Walter McCray, conductor (Kansas State Teachers College.)

KENTUCKY

Covington: Northern Kentucky Symphony (55). Fritz Bruch, conductor (2726 Stratford Ave., Cincinnati, Ohio). Soloists: local artists. Pauline Thurston Bruch, manager.

Lexington: University Sinfonietta (25). Alexander Capurso, conductor (Univ. of Kentucky). 4 concerts.

Louisville: Louisville Philharmonic. R. S. Whitney, conductor (117 Bonner Ave.)

LOUISIANA

New Orleans: New Orleans Civic Symphony (70). 605 Canal St. Ole Windingstad, conductor. Soloists: Lotte Lehmann, Sari Biro, Joseph Szigeti, Percy Grainger, Paul Wittgenstein, Josef Lhevinne, Efrem Zimbalist, Josef Geringer. 35 concerts. Manual Duvic, manager.

MAINE

Bangor: Bangor Symphony (60). Symphony House. Adelbert Wells Sprague, conductor. 4 concerts.

Portland: Portland Symphony (70). Russell Ames Cook, conductor. Soloists: Leonard Pennario and others. Louise Rapoport, manager (119 Coyle St.) 5 concerts.

MARYLAND

Baltimore: Baltimore Symphony (95). Reginald Stewart, conductor (Peabody Conservatory). Soloists: Helen Traubel, Horowitz, Gladys Swarthout, Jan Peerce, Mischa Elman, Luboshutz and Nemenoff, Percy Grainger, Marcelle Denya. C. C. Cappel, manager (315 North Howard St.) 30 concerts.

MASSACHUSETTS

Boston: Boston Symphony (100). Symphony Hall. Serge Koussevitzky, conductor; Vladimir Golschmann, Igor Stravinsky, Andre Kostelanetz, Leonard Bernstein, guest conductors; Richard Burgin, assistant conductor. Soloists: Rudolf Serkin, Alexander Brailowsky, Vladimir Horowitz, Mischa Elman, Joseph Szigeti, Gregor Piatigorsky, Lily Pons. G. E. Judd, manager. 70 concerts. Series in New York, Brooklyn, Cambridge, Providence, Ann Arbor and other cities and tours. Players from the Boston Symphony, under Arthur Fiedler, give annual Spring Pop Concert Series in Symphony Hall and outdoor Esplanade series.

Boston: Boston Civic Symphony (70). Joseph Wagner, conductor (43 Larch St., Brighton, Mass.) Soloists: Robert Collins, Percy Grainger, Jan Veen. Richard D. Row, manager (725 Boylston St.) 4 concerts.

Boston: Boston Sinfonietta (25). Arthur Fiedler, conductor (Symphony Hall). Soloists to be selected.

Boston: Zighera Chamber Orchestra, Jordan Hall. Bernard Zighera, conductor.

Fall River: Fall River Symphony (60). Ray Groff, conductor (21 Mt. Vernon St., Newport, R. I.) Soloists to be announced. Arthur H. Hathaway, manager (177 Highland Ave.) 4 concerts.

Greenfield: Greenfield Symphony (75). Harold Alexander Leslie, conductor (33 Prospect St.) Soloists: Jesus Maria Sanroma, Ruth Posselt, George Finchel. R. Stanley Reid, manager (Chestnut Hill). 3 to 6 concerts.

Lowell: Lowell Philharmonic (50). Julius Woessner, conductor (263 East Merrimack St.) Soloists to be announced. Donald L. Hemmenway, manager (85 Belrose Ave.) 3 concerts.

Malden: Weltman Orchestra Society. Leo Weltman, conductor. (Weltman Conservatory.)

Pittsfield: Pittsfield Symphony (50). Jay C. Rosenfeld, conductor (180 North St.) 3 concerts. Walter Powell, manager (44 Concord Pkwy.)

Reading: Reading Symphony (55). Samuel A. W. Peck, conductor (2 Virginia Rd.) Soloists to be announced. 4 concerts.

Worcester: Worcester Philharmonic (75). Walter Howe, conductor. Soloists to be announced. 2 concerts. Harry S. Smith, manager (Holden, Mass.)

MICHIGAN

Ann Arbor: Ann Arbor Civic Symphony (45). Joseph E. Maddy, conductor (Geddes Rd.) Soloists to be announced. 5 concerts. Philip O. Potts, manager (1613 East Stadium Blvd.)

Ann Arbor: Michigan Civic Orchestra (100-500). Conductor and soloists invited for one performance of massed state-wide orchestras. Philip O. Potts, acting president (Univ. of Michigan).

Battle Creek: Battle Creek Symphony (65). Raymond Gould, conductor (Squier Strong Company). Soloists to be announced. 4 concerts. Mrs. B. S. Epps, manager (995 Capital Ave., S.W.)

Detroit: Detroit Symphony (90). Masonic Temple. Karl Krueger, conductor. Guest conductors, Eric Delamarter, Kurt Adler. Soloists: Francescatti, Casadesus, Busch, Schnabel, Jennie Tourel, Patricia Travers, Maria Kurenko, Marcella Kraft, Carl Friedberg, Marjorie Lawrence. 18 concerts. Board of Managers.

Flint: Flint Symphony (75). Dr. William Wellington Norton, conductor. Soloists: local artists principally. 4 or 5 concerts. Mrs. Robert Bendle, manager (Flint Community Music Association.)

Grand Rapids: Grand Rapids Symphony (85). Nikolai Malko and Eduard Werner, conductors. Soloists: Maria Kurenko, Paul Wittgenstein, Josef Hofmann, Albert Spalding. 7 concerts. Gaylord C. Gill, manager (224 Scribner Ave., N.W.)

Kalamazoo: Kalamazoo Symphony (85). Herman Felber, conductor (5460 Hyde Park Blvd., Chicago.) Soloists: Carroll Glenn, Rudolph Reuter, Margery Mayer, Frieda Wall and others. 7 concerts. Mrs. Harry M. Snow, manager (113 Allen Blvd.)

Pontiac: Pontiac Philharmonic (85). D. Cesar Chanfoni, conductor (300 State Theatre Bldg.) Soloists to be announced. 6 concerts. Glenn H. Griffin, manager (46 Williams St.)

Saginaw: Saginaw Symphony (60). W. A. Boos, conductor (522 So. Warren Ave.) Soloists: Marie Wilkins, Don Cossacks, Shirley Cook, Lynne Wainwright. 4 concerts.

MINNESOTA

Duluth: Duluth Symphony (86). Tauno Hannikainen, conductor (712 Alworth Bldg.) Soloists: Joseph Szigeti, Mme. Hannikainen, Rudolph Ganz, Miriam Blau, Alexander Kipnis. 12 concerts. A. H. Miller, manager.

Minneapolis: Minneapolis Symphony (95). Northrop Memorial Auditorium. Dimitri Mitropoulos, conductor. Soloists: Marian Anderson and others. Tours to Canada, Southern and Eastern states. 41 local concerts. Arthur J. Gaines, manager.

St. Paul: St. Paul Civic Opera Orchestra (35). Leo Kopp, conductor (Chicago Opera). 3 performances. E. A. Furni, manager.

MISSOURI

Columbia: Burrall Symphony (75). James Adair, conductor (Stephens College). Soloists: Annamary Dickey, Carlos Salzedo, Basil Gauntlett, Patricia Travers. 10 concerts; 36 broadcasts.

Kansas City: Kansas City Philharmonic (80). Efrem Kurtz, conductor. Soloists to be announced. 60 concerts. Ruth O. Seufert, manager (916 Scarritt Building.)

St. Louis: St. Louis Symphony (72). Kiel Auditorium. Vladimir Golschmann, conductor. Soloists: Joseph Szigeti, Robert and Gaby Casadesus, William Kapell, Alexander Kipnis, Hortense Monath, Artur Rubinstein, Raya Garbousova, Isaac Stern, John Kirkpatrick, Paul Wittgenstein, Patricia Travers, Harry Farbman. 64 concerts. William Zalken, executive secretary.

St. Louis: St. Louis Little Symphony (25). Stanley Chapple, conductor (1001 St. Paul St., Baltimore, Md.) Mrs. Henry Bry, manager (6926 Delmar St.)

Springfield: Springfield Civic Symphony, James P. Robertson, conductor. Mrs. H. H. Webb, manager.

MONTANA

Great Falls: Great Falls Symphony (75). L. W. Upshaw, conductor (Y.M.C.A. Building). Soloists: Muriel Strajton, David Patterson, Edwina Pierce. 9 concerts. Mrs. O. F. Wadsworth, manager (104 Third Ave., North.)

NEBRASKA

Hastings: Hastings Symphony (60). Raymond Vaught, conductor (Hastings College). Soloists: Herbert Horn, Betty Cox. 3 concerts. Charles Deets, manager (Hastings National Bank).

Omaha: Omaha Symphony (70). Richard E. Duncan, conductor, in service; Rudolph Seidl, guest conductor. Soloist: Oscar Levant. 2 or 3 concerts. Cecil W. Slocum, manager (Burvis-Potter, 17th and Douglas Sts.)

NEW HAMPSHIRE

Hanover: Handel Society Symphony (70). Maurice F. Longhurst, conductor (Dartmouth College). Nadia Boulanger, guest conductor. Soloists: Lydia Hoffman Behrendt, Jacques Abrams. 2 concerts. Management: Council on Student Organizations.

NEW JERSEY

Bloomfield: Bloomfield Symphony (80). Walter Kurkewicz, conductor (82 Broad St.) Soloists to be announced. 4 concerts. C. A. Emmons, manager.

Elizabeth: Elizabeth Philharmonic (65). August May, conductor (816 Sheridan Ave.) Soloists: Argentinita and her Ensemble, Nathan Milstein, Jesus Sanroma. 3 concerts. Otto G. Sickert, manager (14 Greaves Pl., Cranford, N. J.)

Jersey City: Jersey City Philharmonic (72). J. Randolph Jones, conductor (149

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Owing to wartime difficulties in gathering the material of these tabulations, some active organizations may not be represented. The data is, however, as accurate and up-to-the-minute as possible. All entries are based on replies by the managements to a questionnaire from the Musical Courier.

(Continued from page 4)

times hostile reception. Today, with our live audiences of nearly 7,000 people a week, the absence of a novelty from my programs would be looked upon with genuine concern.

Quite frankly, the conductor of a major orchestra who hesitates to program regularly important contemporary novelties is failing in his duty to his audience, his orchestra and his art.

•The London series at Queen's Hall in the autumn of 1921 included four concerts with the following programs: first concert, Fanfares by various bands; Bach-Elgar, C Minor Fugue (new); Bax, Garden of Fand; Honegger, Pastorale (new); Holst, Beni-Mora Suite; Stravinsky, Song of the Nightingale (first concert performance); second program: Rossini, Siege of Corinth Overture; Bliss, Melée Fantasque; Heath, Builders of Joy (new); works of Delius, Ravel, Schönberg; Strauss, Thus Spake Zarathustra; third concert: Holbrook, Bronwen; de Falla, El Amor Brujo; Cyril Scott, Aubade (new); Liszt, Prometheus; Debussy, Rondes de Printemps; Bartok, The Wooden Prince (ballet); fourth concert: Wood, Suite after Bach; Ireland, Rhapsody (first time); Malipiero, The Imaginary East (new); Stravinsky, Debussy Memorial Symphony and The Rites of Spring.

ATTRACTING THE "YOUNGER ELEMENT"

By Hans Kindler

BESIDES the regular Wednesday and Sunday afternoon concerts, (both of which have this season an average attendance of over 3500, and the former are sold out by subscriptions), the National Symphony of Washington, D. C., inaugurated last year a special series of concerts to which only young people between the ages of 15 to 30 are admitted. These are not students' concerts, of which we have twelve, but a series of special concerts, with programs selected by the young men and women themselves.

Such a success were they that we have increased them from the three experimental ones of last year to a series of five this year. American works appear on the programs of each concert, besides the classics. Soloists are selected by a youth committee; promotion is entirely in the hands of a special sub-committee, etc.

It is an attempt to create a younger element of music-lovers in the community which will eventually constitute the next immediate generation responsible for the welfare and growth of music in the Capital and of the National Symphony Orchestra in particular.

Needless to say, their efforts are not only of interest because of the fervent enthusiasm but most valuable right now.

WHAT SOME LEADING CONDUCTORS THINK

For it is this enthusiasm and interest which promises an intelligent appreciation of and responsibility towards music which is a guarantee of youthful force in all of our coming efforts. It makes working with them a joy and a complete satisfaction. In other words: From now on, my heart belongs to youth!

SYMPHONIES AS OPERA PRODUCERS

By Fritz Reiner

NO sooner does a community see that its symphony orchestra is a going concern than several enterprising spirits will begin to bombard the conductor with requests for performances of opera. That is right and good, for the desire for opera is a natural outgrowth of having a capable orchestra and a competent conductor.

But it takes more than a conductor, an orchestra and the wish to have an operatic season. Opera, with its combination of music and pageantry, is perhaps the most glorious art of the stage, but for just that reason it requires the most careful presentation. To improvise opera at a moment's notice is to destroy it.

A community which desires opera should organize its own supporting opera association, a group of public-spirited citizens who will see the production through from the first idea to its final presentation. It is better, in most cases, to plan a season of opera with a staff exclusively devoted to opera. It should not be an appendage to a successful symphony orchestra program.

The stupendous task of weaving together the arts of the drama, music, painting and ballet into a coherent, meaningful whole is ever an exhilarating, moving experience. Great opera, such as that of Mozart, Verdi, Wagner and Strauss, is a commentary on humanity; it is opera with a "point of view." The conductor must transfer this to the audience through his interpretation of the music, the plot, and all the other arts that combine to make opera the majestic form that it is.

THE CONDUCTOR AS A PUBLIC SERVANT

By Erich Leinsdorf

WHEN the name of a great American city is attached to a major symphony orchestra, it means more than a mere identification tag. The orchestra represents the highest musical accomplishment of that community. The conductor is for all practical purposes a quasi-public servant, whose role is like that of the librarian or curator of the museum. His responsibility to the community is twofold. As leader of its symphony orchestra, he must provide it with the best in music that it is possible for him to develop from the orchestra. He must also stimulate public interest in music, performing the function of an ambassador of the arts, with a special portfolio for music.

In this role his task is to increase constantly the size and character of the musical public. By means of "pop" concerts, free concerts, appearances in smaller surrounding communities, and particularly by orchestral performances in the schools for the audiences of the future; the conductor has innumerable opportunities to interest an ever-growing public in serious music.

Finally, he can generate tremendous local interest and good will by using talented members of the community as soloists with his orchestra wherever possible. By this means he is encouraging composers, instrumentalists, vocalists and conductors to continue their efforts toward achieving the best in music.

RADIO vs. CONCERT HALL

By Howard Barlow

MANY of my friends and associates have asked me how I feel about conducting both the New York Philharmonic and the "Voice of Firestone" on NBC.

In conducting a symphony and in conducting a song like Embraceable You, there are similar and different problems presented to the conductor. And they are all interesting ones. In both cases the conductor has the job of bringing about a finished, clean and expressive performance.

In the symphony, it is the job of the conductor to understand exactly what the composer wanted to say and to re-create in orchestral sound what is on the music page. There, one finds no room for variation and the conductor must honestly determine the composer's wishes and carry them out.

With a popular or operetta type selection another approach is used. Here the conductor is more than a conductor and interpreter. He even adds sometimes to what the composer has given him. I sit down with my arrangers for the "Voice of Firestone" and work out the instrumentation and other details of the selections I have programmed.

When an audience responds with joy and appreciation, it doesn't matter if the selection is by Gershwin or Mozart. The objective of music has been achieved.

ON CELEBRATING ANNIVERSARIES

By Alfred Wallenstein

ALTHOUGH the Los Angeles Philharmonic this season is celebrating its 25th anniversary, we all feel that it is just on the threshold of its career and has a tremendous future in this amazing, fast-growing city.

The marvelous climate here, winter and summer, and the increasing fascination Southern California holds for people from all parts of the world, make it the natural choice for great music festivals in the future.

I feel that I am not ready yet to write an article on music in Los Angeles. For one thing, I have been here a very short time. For another, I feel that I must have accomplished some of the things I hope to do here and, in that way, have made some contribution to West Coast music, before I am qualified to discuss it in any kind of detail.

But I must tell you that there is an atmosphere of tremendous enthusiasm here, both in the interest shown by audiences and in the excellent spirit of the orchestra. We are working to make our Philharmonic one of the great orchestras of the world, and we hope that you will include yearly visits to California in your future plans.

HOW I CHOOSE NEW AMERICAN SCORES

By Fabien Sevitzky

THE Indianapolis Symphony having something of a record in the number of native scores it has presented, I have been been asked how I choose the American compositions which I play at my concerts.

The method is, in itself, simple. Last year more than 300 original manuscripts were submitted to me for first performance. I read every score. From them I chose a certain number to be played over at rehearsal. From the ones played, I selected the number I needed.

In some instances I commission works directly from the composer—this when I want a special overture, let us say, to fit in with a certain program already planned.

It seems to me not important *how* I choose the compositions I play, nor how *many* I play, but important that almost every American composer knows his work will obtain a fair, unprejudiced reading if it is submitted to me, and that it will receive at least one orchestra reading if it has sufficient merit.

DEMOCRACY vs. FASCISM

By Massimo Freccia

WHEN I returned recently to the United States, after four pleasant years as conductor of the Havana Philharmonic orchestra, I was agreeably impressed with the fact that, even in time of war, democracy is still very much at work in orchestral America. Except for changes in personnel necessitated by the drafting of younger men into military life, the management, policies, and freedom of musical expression have remained the same for orchestras here as when I first arrived in this country in 1938 to make my American debut as guest conductor with the New York Philharmonic.

Music, the art of international expression, is not limited by tongues or races. It takes on a gruesome aspect under the meddling of pompous, musically ignorant, dictatorial officials.

As a musical director in Fascist Italy, I was constantly beset with firm "requests" to play martial, ill-composed music; to dismiss my best musicians on flimsy political pretexts and to replace them with incompetents who had fawned themselves into Fascist favor. For a time, on one pretext after another, I managed to circumvent these orders, but the constantly distracting menace of official fiat was always present. In such an atmosphere the precious cultural heritage of my native Italy was being throttled and strangled, and my only choice was to escape before my disillusionment became too obvious to the Blackshirt officials.

In the Americas—both in the United States and in Cuba—I have found the

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← FRANCO AUTORI,
Musical Director of the Buffalo Philharmonic Orchestra. (Photo by Hinkson.)

ERNO RAPEE, →
Conductor, Radio City Music Hall Symphony Orchestra. (Photo by Delar.)

VLADIMIR GOLSCHMANN,
Conductor, St. Louis Symphony Orchestra

HOW TO BE POPULAR ON THE PODIUM

SOME UNIMPORTANT REMARKS ON CONDUCTING

By VLADIMIR GOLSCHMANN

The profession of a conductor is, to many people, one which appears at the same time simple and mysterious. It seems to them extremely easy to brandish a little stick before a group of musicians who give the impression, during the performance, of looking everywhere except at the little piece of wood. It seems mysterious to them that the one person held responsible for the success of the concert is the only one who plays no instrument—the conductor. They understand but little of his function.

This, however, does not prevent their making comments. Of the conductor who leads his orchestra soberly, with a minimum amount of gestures, they say, "That one certainly takes it easy." Of the excited type, the wild one, the conductor who loses at least three pounds during the course of a concert, they remark, "Why does he jump around so? Is it to make us believe that what he is doing really means something?"

Some day I would like to write about the art of conducting, but now I wish only to address several remarks to those people who believe that a conductor need only have an orchestra in order to be perfectly happy. To me it seems just the opposite. A conductor is happiest when he has not yet acquired a real flesh and blood orchestra, and *everything* is left to his imagination.

Blissful Anticipation

Happy indeed is the aspiring maestro. He lives in a dream—and so long as one is dreaming, why not make them wonderful dreams? The would-be conductor directs a roomful of chairs or a famous orchestra on phonograph records. When he leads the chairs, his imagination transforms them into musicians. They play like angels; they are attentive, make no mistakes, observe all the dynamics, and interpret each composer in the right style. They put passion into passionate music, gaiety into gay music, sadness into sad music. They are perfect—and, most surprising of all, this orchestra, whether it is of varnished oak or white pine, is available all hours of the day or night for such long, inexpensive rehearsals that one wonders if chairs should not join the union!

When our apprentice works before a phonograph, things are slightly different. The night sessions are more difficult because of the neighbors. But, in spite of this inconvenience, one must admit that the records are far superior to the chairs. With records, one of the greatest difficulties is to give the signal to begin at the right moment—the record having the tendency to start a bit ahead of or behind the conductor. A symphony such as Beethoven's C Minor might prove a complete disaster!

But once the leader has caught up with his orchestra—I mean his record—what joys open before him! Not only has he the pleasure of appearing before a public so raptly attentive that it can never be heard, but his also is the joy of directing this splendid orchestra with never the fear of a bad entrance, never the least apprehension for the bassoon cadenza or the tricky horn solo. It is also most agreeable to conduct without being hindered by a recalcitrant dress collar or by the bonds of a tail coat completely insensitive to the climaxes of Tchaikovsky.

But, when the dream becomes a reality, the career of the orchestra conductor begins to grow complicated. He must face not only a real orchestra, but his committee, his manager, the public, the critics, the soloists, the composers (hardest of these to get along with are the living ones), and finally he must face his own conscience—altogether not an easy task.

Problems of Personnel

First problem is the orchestra—which we naturally wish always to make better and better. To do so, we must, unfortunately make changes in the personnel and often engage a new player for one position, only to lose the services of another.

Do you imagine it is pleasant to send So-and-so away simply because his fingers have become a bit stiff or his breath a bit short, after twenty years or more of loyal service? Yes, thinks the conductor, So-and-so is no longer very brilliant and I know of a young man who can fill his place gloriously—but who will feed the wife and children of So-and-so? And there we are, poised between our conscience as an artist and our conscience as a human being. The quality of a musician's work never improves after a certain age and when the question arises of preserving and bettering the quality of the orchestra, the solution is often a joyless one.

Committees and Committees

Then there is the committee to cope with—or, I should say, the committees. We must discuss finances with the financial committee, music with the musical committee, and it is not easy to arrange things to the satisfaction of both. The financial committee says, "We must have artists with box office appeal," while the musical committee agrees with the conductor that one cannot engage the same soloists every year, that one must give the younger artists, the newcomers, a chance.

When at last everyone is in agreement, the choice must be made. In selecting the five-star soloists, the task is comparatively simple, but how to choose among the others? Imagine! Among the hundreds who hope to hit the jackpot, there is hardly one whose representative has not sent to the conductor, to the manager and to the influential members of the committee, folders listing his talents in glowing and rosy terms. Each year I receive hundreds of letters containing publicity in praise of this or that one.

On the face of it, who hasn't an exceptional talent? Those who have good notices reproduce them in full and even from a bad article, one can always squeeze a few favorable comments. For example, take the case of a very young artist who prepared for his debut in Paris by launching a brilliant and startling advertising campaign. We will call him Maurice Dupont. Mrs. Dupont, his mother, was always near her son, and in all interviews proclaimed the genius of her offspring.

After the concert, which revealed nothing more spectacular than a third-rate pianist, a celebrated critic whom we will call Pierre Durand, began his criticism thus: "Maurice Dupont, in the word of his mother, has genius. But in reality, the poor boy has not even a shadow of talent, etc., etc."

Imagine my surprise when, during the next season, I received a folder announcing a new recital to be given by Maurice Dupont—and when I read in splendid red letters on a black background, "MAURICE DUPONT HAS GENIUS . . . Pierre Durand."

Well, when the manager has at last signed all the contracts for the orchestra members and the soloists, we have then only to prepare our programs. One more very simple thing!

Joys of Preparing Programs

When the works are chosen for the entire season, then each program must be designed to present, as a whole, contrasts and a brilliant ending or at least a powerful one. Personally, I deplore the tradition which almost always obliges us to end the concert in a blaze of glory. If—which does not please God—I were a dictator, I would order, during a period of five years, the death penalty for any conductor who included on the same program more than one composition ending fortissimo, and I would insist that this composition should not come at the end of the concert. That would certainly change the aspect of our programs and perhaps the vocabularies of certain critics, so that they might speak more of poetry, finesse, emotion and less about "great climaxes" and "thrilling endings." Mozart, Schubert, Debussy—have these words ever held any meaning for you?

How a concert begins is, it seems, of little importance, the public having decided that the opening piece should be considered as a "curtain raiser." I do not subscribe to this opinion, and it is

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AUTOGRAPHING PROGRAMS
for eager listeners at a Students' Concert of the St. Louis Symphony, where Mr. Golschmann led his players before 3,600 listeners.

PROBLEMS OF THE COMMUNITY ORCHESTRA

By Theresa Shier

ORCHESTRAL MUSIC UNITES COMMUNITY IN WAR BOND CAMPAIGN.

Part of an immense throng which packed Civic Centre Plaza in Oklahoma City when the State Symphony Society ushered in the Third War Loan Drive. Victor Alessandro was the conductor, and José Iturbi, pianist, the guest artist. It was announced that two millions had been subscribed that day—double the quota.

In spite of the fact that the problems of community symphony orchestras have been doubled or trebled since America entered World War II, these organizations have carried on to such good purpose that their ranks are holding their own, come draft, taxes, war work, lack of transportation and all the manifold complexities of 1943-4. More: in the last few years they have been banded together into an important unit known as the American Symphony Orchestra League, which insures their well-being by promoting many phases of orchestral activity.

Already important upholders of morale of armed force and citizenry alike, these ensembles are now to record for our Allies. The latest and perhaps most significant development sponsored by the League is a project for the larger community orchestras to follow in the path of their major symphonic bodies in making discs for the Office of War Information.

Opening World Music "Barrage"

As the first in this new series, the Kalamazoo Symphony Orchestra was asked to record a portion of its Dec. 12 program for the OWI to release overseas, having been chosen to represent the community-type orchestra throughout the nation. Its founder and manager, Mrs. Leta G. Snow, is also president of the League. If the recording is a success, other orchestras will be asked to participate in the program, which up to now has included only the 16 major symphony orchestras.

Music chosen by Herman Felber, conductor of the Kalamazoo Orchestra, for the recording included the Overture to a Comedy, No. 2, by David VanVactor; the Brahms Alto Rhapsody with Margery Mayer of the Chicago Opera Company and the Kalamazoo Male Chorus; the Angelus movement from Henry Hadley's Third Symphony, and the Norwegian Rhapsody by Svendsen.

With each recording there is a short talk on the home city of the orchestra, its people and industries, and material on the orchestra itself. In the case of the Kalamazoo Orchestra recording, there also will be included a history of the Orchestra League.

Double Service to Army

Kalamazoo might claim to have the largest symphony orchestra for a city of its size, 85 musicians out of a population of less than 55,000. The orchestra has been raided by the draft and enlistment of young players, but it also has harbored from time to time soldier instrumentalists from nearby Fort Custer, some of them excellent musicians who had played in symphony orchestras in their hometowns. A concert was given at Fort Custer by the orchestra and a private, an Austrian now serving in the U. S. Army, directed.

This double service to men in uniform in wartime will be mentioned in the spoken part of the record, which will also reveal that the same story applies to many other U. S. symphonic ensembles.

For the League, the recording will tell about the 200 or more orchestras outside the big cities, semi-professional but holding to high standards. Of these, about 150 have continued to carry on some sort of program during the war, even though deprived of their best musicians by the draft and sometimes by the major symphony orchestras, also crippled by the demands of war. Women, youngsters, and musicians who can literally double in brass have been used to make possible the playing of good symphonic works.

Problems of Personnel

Nobody denies that the war has made it extremely difficult to maintain a symphony orchestra anywhere, particularly so in the smaller cities where most of the conductors are Americans and many, along with their best instrumentalists have been drafted or have enlisted. However, the shift in population has made it possible for several orchestras to go on because of new players, and a brand new audience. The fact that Huntington, W. Va., lost 15 players and got 20 from Wheeling when an industrial migration took place, is only one instance of such tendency.

The remaining orchestras not touched by the draft have resorted to using easier music, players who can play more than one instrument and have admitted women to all sections of the orchestra. They have given players outside training and established more section rehearsals when possible; and welcomed soldiers to the symphony ranks when there were musicians in a nearby camp. And when defense workers, weary after a long day, have still had the courage and interest to come to rehearsals in the evening, committee women have served refreshments.

Keeping Orchestras Playing

Very few orchestras have clerical help or even offices outside the big city orchestras, and modern equipment for conducting orchestra affairs is lacking. On the other hand, the business of conducting even the smallest strictly amateur orchestra has become more intricate through necessity to collect taxes, through pressure to participate in war programs, such as bond-selling campaigns, through a curiosity about their affairs shown by various commercial interests in the music world, writers and the government.

Morale building, the orchestras understand, is their function during the war. In comment on this oft-repeated sentiment, orchestra secretaries have said that the communities served would have to worry about their own morale, as it was taking all the orchestra representatives have to keep an orchestra playing!

Some Case Histories

The Amarillo Philharmonic, Amarillo, Tex., conducted by Robert Louis Barron, secretary and treasurer of the American Symphony Orchestra League, has had two sold-out seasons, last year and this, with the stage the only place to put single admissions this year. The proximity of Army and air forces is the answer, and the many officers resident in Amarillo.

The Drake Civic Symphony, Des Moines, Iowa, conducted by Frank Noyes, has lost many of its players to the service and gained some in uniform; only in this case the players were WACS, a fact which caught the fancy of the audiences and helped the orchestra musically and in its publicity promotion.

The Rockford (Ill.) Symphony orchestra resumed playing this fall with Arthur Zack, conductor of the Gary Symphony Orchestra, conducting. In order to arouse interest in having a symphony orchestra ready to receive the "boys when they come home again," Rockford citizens organized to give a debut demonstration concert last spring, with such success that a regular program was planned for the 1943-44 season. No report has been received as to what has been the case in Gary.

The Grand Rapids (Mich.) Symphony Orchestra, having been put out of its large auditorium (seating around 5,000) last season, had to repeat each program twice and play in a local theatre, but carried on to full houses. Nicolai Malko conducted; this season he shares the podium with Eduard Werner, a Detroit conductor. The Army this year has turned the auditorium back to the orchestra.

The Saginaw (Mich.) Symphony orchestra, W. A. Boos conductor, for the first time in its history of 19 years, is all sold out and has no single seats available for concerts. The auditorium seats 2,200.

Ft. Worth Revival Balked

In the case of the Fort Worth (Tex.) Symphony Orchestra, Brooks Morris, conductor, the Orchestra Association thought it could put on concerts this season after giving a very special program last June through which a sum of $2,000 was cleared. This was used to buy musical instruments for the Army camps around Fort Worth and it covered the purchase of a grand piano, 10 uprights and numerous small instruments.

After a report that the last-named orchestra—which had not played for two years because its auditorium had been placed on the unfair list—was planning to resume this fall, a note was received from the disappointed conductor saying the orchestra could not play, but not specifying the reason.

The Lansing Symphony Orchestra at Lansing, Mich., has given up playing formal concerts for the duration, but keeps alive its symphony association with Mrs. George Kleppe as president. Long ago a men's board discovered the facts about deficits through the Lansing orchestra and handed the project over to the women after a season's try or two. Now the women are working to build a maintenance fund to put the orchestra on a more solid foundation. Last January they held a Symphony Day, when in homes and halls women conducted social affairs to raise money to add to the growing maintenance fund.

North Carolina Subsidizes its Orchestra

The North Carolina State Symphony Orchestra, the subject of a legislative act establishing it as a protégé of the state with $2,000 a year contributed to its expenses, was entertained by Governor J. Melville Broughton and Mrs. Broughton on its first visit to Raleigh this fall. The conductor, Dr. Benjamin Swalin, toured the state last summer to arouse interest in players and has a fine orchestra as a result. The orchestra's home town is in Chapel Hill, where Dr. Swalin is on the faculty of the North Carolina University, but it plays in and draws from 20 communities for its players and is a real State orchestra in makeup and service.

Many other groups throughout the country are carrying on in a similar spirit, eager to aid Music's wartime role.

RADIO: SYMPHONY WEDS BIG BUSINESS—

By VIVA

Undoubtedly the most important development in music on the radio during the past year has been the wedding of big business and symphony orchestras. Three of our major orchestras have at last acquired commercial radio sponsors, the latest one to do so being the Boston Symphony under the sponsorship of the Allis-Chalmers Manufacturing Company of Milwaukee.

With the New York Philharmonic backed by United States Rubber, the NBC Symphony by General Motors and the Boston Symphony by Allis-Chalmers, we can say that big business has finally achieved a musical coming of age. True, there have been many excellent programs during the last fifteen years which have presented first-class artists and ensembles. But for three large corporations to admit that the American public has reached a degree of maturity whereby they can take symphony music all by itself without a sugar coating of big-name soloists is a concession that amounts to revolution.

There have been, of course, spasmodic seasons of sponsored symphony by such companies as General Electric, RCA, Atwater Kent and others. But this is the first time that three corporations have simultaneously planned symphonic broadcasts on such an elaborate scale. All three of the above-mentioned orchestras are on a round the year schedule. The NBC or General Motors Symphony, as it is now known, divides its Winter season between Toscanini and Stokowski, and its summer season among various guest conductors and Frank Black. U. S. Rubber presents the regular Winter subscription series of the New York Philharmonic under its permanent conductor, Artur Rodzinski, and splits the Summer broadcasts among numerous guest leaders. From October until May, the Boston Symphony will be heard under Koussevitzky in their regular Winter concerts, and for the rest of the time, in the Pop and Esplanade concerts under Arthur Fiedler.

THE BOSTON SYMPHONY ORCHESTRA, now sponsored by Allis-Chalmers on the Blue Network.

In a release by Mark Woods of the Blue Network, he expresses his satisfaction at the sponsorship of the Boston Symphony and declares that it holds the promise of a great future for the nation's listeners. He declares that "Music and the arts have always flourished most when the artists enjoyed the patronage of royalty of old." Stating that the large industrial organizations have taken royalty's place in this country—(shades of Economic Royalists!)—Mr. Woods goes on to say that their sponsorship of radio has been "among the greatest contributions to the development of a broadcasting system whose chief aim is to bring to the people programs they want and enjoy and will listen to."

These are admirable sentiments, for the most part true, but he fails to point out that for a regrettably long period of time, the big corporations insisted that the mentality of the "average" radio listener was too low to appreciate anything good. Instead of shouldering the responsibility of providing the country with the very best in music, big business regarded it with the suspicion of a dog regarding a dubious bone. It has taken a great deal of patience and persuasion on the part of both networks and public to prove to the tycoons that symphonic music could pay dividends.

Now that big business has given its royal accolade to some of our bigger orchestras, it may not be too much to hope that it will eventually discover some of the smaller ones throughout the country. Due to war and depression, many of these have had a tough fight to keep going, some of them having to dissolve for the duration. A sponsored radio program in some of these cases might have made all the difference.

If, as Mr. Woods intimates, the large corporations are truly aware of their responsibility in providing the public with the best, then they can't neglect these smaller symphonic organizations which have had such a tremendous influence on the musical life of the country. Besides, it would be nice if the rest of us could hear some of these ensembles. As a starter, how about a weekly sponsored program presenting a different orchestra each week, so that all of us may become familiar with the work of these orchestras and their conductors?

RADIO PROGRAM GUIDE

SUNDAY

E. Power Biggs, organist. Fiedler Sinfonietta. 9:15 a.m. EWT, CBS.

New Voices in Song, 9:45 a.m. EWT, CBS. New young American singers.

The Stradivari Orchestra, 12:30 p.m. EWT, NBC. Paul Lavalle, conductor; Harrison Knox, tenor. Fifteen of the world's finest Stradivarius instruments. Programs feature light music with violin and cello solos.

Music for an Hour, 1:30 p.m. EWT, MBS. Orchestra, Robert Russell Bennett, conductor; Frances Greer, soprano; Donald Dame, tenor; John Baker, baritone; Milton Kaye, pianist; Joseph Coleman, violinist. Light music with some serious numbers.

Westinghouse Program, 2:30 p.m. EWT, NBC. John Charles Thomas, baritone; Victor Young's Orchestra; Ken Darby Chorus; John Nesbitt, narrator. Ballads and popular songs by a master of style.

Dec. 26. Christmas Music.

The New York Philharmonic Orchestra, 3 p.m. EWT, CBS.

Dec. 26. Howard Barlow, conductor; Joseph Schuster, cellist. Christmas Festival (Berezowsky), Orchestra; Cello Concerto in A (Schubert), Schuster; Symphony No. 3 (Brahms), Orchestra.

Jan. 2. Artur Rodzinski, conductor; Robert Casadesus, pianist; March in Time of War (Roy Harris), Orchestra; Emperor Concerto (Beethoven), Casadesus; Prelude Act I Lohengrin (Wagner), Till Eulenspiegel (Strauss), Orchestra.

The Pause That Refreshes, 4:30 p.m. EWT, CBS. Andre Kostelanetz Orchestra. Mr. Kostelanetz' familiar arrangements of popular and semi-popular music.

Metropolitan Auditions of the Air, 4:40 p.m. EWT, Blue Network. Orchestra, Wilfred Pelletier, conductor. Metropolitan Opera tryouts.

General Motors Symphony of the Air, 5 p.m. EWT, NBC. Leopold Stokowski, conductor.

Dec. 26. Symphony No. 5 (Beethoven); Chant—1942 (Creston); Introduction and Ballet from Ramuntcho (Deems Taylor).

The Family Hour, 5 p.m. EWT, CBS. Al Goodman Orchestra; Gladys Swarthout, contralto; Reed Kennedy, baritone; Jose Ferrer, commentator. Nicely balanced mixture of popular tunes, ballads and arias with Miss Swarthout giving an unfailingly tasteful and charming performance.

Radio Hall of Fame, 6 p.m. EWT, Blue Network. Paul Whiteman's Orchestra; Deems Taylor, commentator.

Keepsakes, 8 p.m. EWT, Blue Network. Orchestra; Dorothy Kirsten, soprano; Mack Harrell, baritone. Sentimental songs and verse.

Manhattan Merry-Go-Round, 9 p.m. EWT, NBC. Victor Arden's Orchestra; Thomas L. Thomas, baritone; Marian MacManus, soprano. Ballads, popular tunes.

Cleveland Symphony Orchestra, 9 p.m. EWT, MBS. Erich Leinsdorf, conductor.

American Album of Familiar Music, 9:30 p.m. EWT, NBC. Frank Munn, tenor; Jean Dickenson, soprano; Evelyn MacGregor, contralto; Margaret Daum, soprano; Gustave Haenschen Orchestra. Ballads and popular songs.

The Hour of Charm, 10 p.m. EWT, NBC. All-Girl Orchestra, Phil Spitalny, conductor.

Maria Kurenko, soprano, 11:15 p.m. EWT, CBS.

Collegiate Chorale, 11:30 p.m. EWT, CBS. Robert Shaw, director.

MONDAY

Broadway Matinee (formerly Your Home Front Reporter), 4 p.m. EWT, CBS. Al Roth Orchestra. Guests. (Daily through Saturday).

To Your Good Health, 6:15 p.m. EWT, CBS. Lyn Murray Chorus and Orchestra. Mondays, Wednesdays and Fridays.

The Voice of Firestone, 8:30 p.m. EWT, NBC. Firestone Orchestra, Howard Barlow, conductor; Richard Crooks, tenor.

Dec. 20. Christmas Music.

The Telephone Hour, 9 p.m. EWT, NBC. Bell Telephone Orchestra, Donald Voornees, conductor.

Dec. 27. Ezio Pinza, basso. Mephistopheles' Serenade and The Golden Calf from Faust (Gounod), Pinza; Introduction to Le Coq d'Or (Rimsky-Korsakoff), Orchestra; Within These Holy Portals from The Magic Flute (Mozart), Pinza; Intermezzo from Cavalleria Rusticana (Mascagni), Orchestra; Farewell and Death from Boris Godounoff (Moussorgsky), Pinza.

Jan. 3. Grace Moore, soprano. Medley of Gershwin tunes, Orchestra; Philyle (Duparc), Moore; Skaters' Waltz (Waldteufel), Orchestra; A Kiss in the Dark (Herbert), Moore; Storm Music from The Maid of Pskov (Rimsky-Korsakoff), Orchestra; Addio from La Boheme (Puccini), Moore.

Carnation Contented Hour, 10 p.m. EWT, NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, basso. Ballads, popular songs.

Dec. 20. Christmas music.

TUESDAY

Gateways to Music, 9:15 a.m. EWT, CBS. American School of the Air Program. (By special request this program will not take a Christmas vacation).

Dec. 21. Hansel and Gretel (Humperdinck). Columbia Symphony Orchestra, Bernard Herrmann, conductor.

Dec. 28. Peter and the Wolf (Prokofieff).

Barnard College Glee Club, 1:45 p.m. EWT, Blue Network. Christmas carols. Dec. 21.

Metropolitan U.S.A., 7:30 p.m. EWT, Blue Network. Metropolitan Opera Guild program. Guest singers (WEAF, N. Y. 11:30 p.m.)

Salute to Youth, 7:30 p.m. EWT, NBC. All-American Youth Orchestra, Raymond Paige, conductor; Nadine Conner, soprano. Dec. 21. Christmas Music.

American Melody Hour, 7:30 p.m. EWT, CBS. Orchestra, Eileen Farrell, soprano; Bob Hannoh, baritone. Ballads and popular songs.

Sinfonietta, 11:30 p.m .EWT, MBS. Emil Cooper, conductor.

WEDNESDAY

Mount Holyoke Glee Club, 1:45 p.m. EWT, Blue Network.

Dec. 22. Christmas Carols.

Your Dubonnet Date, 8:30 p.m. EWT, MBS. Xavier Cugat Orchestra. Latin-American rhythms, superlatively played.

Great Moments in Music, 10 p.m. EWT, CBS. George Sebastian, conductor; Jean Tennyson, soprano; Jan Peerce, tenor; Robert Weede, baritone.

Dec. 22. Christmas Music.

Branscombe Choral Singers, 10:15 p.m. EWT, Blue Network.

Dec. 22. Christmas Music.

Cresta Blanca Carnival, 10:30 p.m. EWT, CBS. Morton Gould, Orchestra; Alec Templeton, pianist. Gould's extraordinary arrangements and Templeton's fine improvisations. A grand team.

Dec. 22. Christmas Music.

Invitation to Music, 11:30 p.m. EWT, CBS.

Dec. 22. Columbia Symphony Orchestra, Sir Thomas Beecham, conductor; Audrey Mildemay, soprano. Excerpts from The Messiah (Handel).

Dec. 29. Sir Thomas Beecham, conductor; Betty Humby Beecham, pianist.

Jan. 5. Columbia Symphony Orchestra, Darius Milhaud, conductor. Creation of the World (Milhaud).

THURSDAY

Treasure Hour of Song, 9:30 p.m. EWT, MBS. Orchestra, Alfredo Antonini, conductor; Licia Albanese, soprano; Francesco Valentino, baritone.

Dec. 23. Christmas music.

Music of the New World, 11:30 p.m. EWT, NBC. The Mastersingers, Graziella Parraga, Sampayo Brandao, Helen Snow.

Dec. 23. Christmas Folkways. Folk Carols, U.S.A.; El Aguinaldo (Dominican Republic) Hernandez; Puerto Rican Villancicos; Villancico Andaluz (Cuba); Posadas (Mexico); Brazilian Christmas songs; Villancico and Esquinazo (Chile); D'Ou Viens Tu, Bergère? (Canada).

FRIDAY

Cities Service Program, 8 p.m. EWT, NBC. Orchestra, Frank Black, conductor; Lucille Manners, soprano; Ross Graham, baritone.

Dec. 24. Christmas Music.

Your All-Time Hit Parade, 8:30 p.m. EWT, NBC. Mark Warnow Orchestra.

Dec. 24. Christmas Music.

Waltz Time, 9 p.m. EWT, NBC. Frank Munn, tenor.

Dec. 24. Christmas Music.

Music Hall of the Air, 11:30 p.m. EWT, NBC. Radio City Music Hall Symphony Orchestra, Erno Rapee, conductor; Dorothy Shawn, contralto; Selma Kaye, soprano.

Dec. 24. March of the Toys (Herbert), Orchestra; Voices of Spring (Strauss), Orchestra; Ave Maria (Gounod), Dorothy Shawn; Czardas from Coppelia (Delibes), Kaye.

Special Christmas Eve Programs

Christmas Nocturne, 11:15 p.m. EWT, Blue Network. Joseph Stopak, conductor.

Silent Night, 11:57 p.m. EWT, NBC. Helen Traubel, soprano.

Christmas Carol Festival, 12 midnight. EWT, CBS. Chorus, Columbia Symphony Orchestra, Bernard Herrmann, conductor.

SATURDAY

Chamber Music, 9:30 a.m. EWT, NBC (except WEAF).

Dec. 25. New York String Quartet.

Jan. 1. NBC String Quartet.

Collegiate Chorale, 2:15 p.m. EWT, CBS. English Christmas carols, Dec. 25. Robert Shaw, director.

The Metropolitan Opera Company Presents, 2 p.m. EWT. Matinee.

Dec. 25. Mignon (Thomas).

Jan. 1. La Traviata (Verdi).

Boston Symphony Orchestra, 8:30 p.m. EWT, Blue Network. Serge Koussevitzky, conductor.

Chicago Theatre of the Air, 9 p.m. EWT, MBS. Marion Claire, soprano. Opera and operetta.

Your Hit Parade, 9 p.m. EWT, CBS. Mark Warnow Orchestra; Frank Sinatra. Pick of the week's popular tunes.

Saturday Night Serenade, 9:45 p.m. EWT, CBS. Haenschen Orchestra; Jessica Dragonette, soprano.

Dec. 25. Christmas Music.

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

INTRODUCING MORLEY AND GEARHART LIEBLING

Two-piano teams are made and not born, and sometimes a goodly share of whimsy goes into the making. In the case of Morley and Gearhart, newest young piano team to skyrocket to fame, it needed an adamant French waiter in a Fontainebleau restaurant.

Patronized by students from the American Conservatory nearby, the restaurant had a quaint and at times inconvenient rule. No table could be served until all the seats at the table were filled. As the tables were large, this took patience.

Five hungry young men from the Conservatory sat waiting for someone to come along and fill the sixth seat. The anxious eyes of one of them lighted on a pretty girl standing in the doorway. With a flourish, and a spate of convincing patter, he invited her to sit down. Flattered, she did so.

It was not until much later that Livingston Gearhart confessed to Virginia Morley that it was not her beauty but a desire to be fed faster which had inspired the invitation. "Which all goes to prove," said Mrs. G sagely, "that the way to a man's heart is through his stomach." Because by that time Gearhart and Morley had decided they liked each other so much that they became Mr. and Mrs. Livingston Gearhart.

They had both come to France to study music at the Fontainebleau Conservatory, Miss M (or Mrs. G. if you prefer) from California and Mr. G. from New York. Miss M. had studied piano and composition at Mills College in San Francisco, and had won a Fontainebleau Scholarship. Mr. G. had started his musical career as a choir boy in New York's Grace Church and the Cathedral of St. John the Divine.

"I was kicked out of both of them," he recalls with becoming modesty.

"Darling, you simply weren't the choir boy type," Mrs. G. soothed.

His mother, a music teacher in New Jersey, taught him piano and he learned the oboe in High School. He went to the Curtis Institute in Philadelphia on an oboe scholarship and studied theory, composition oboe and piano. Then came a Fontainebleau scholarship.

After his meeting with Miss M., Mr. G. discovered she had two pianos in her apartment, and he and she would run over two-piano music occasionally just for fun. Their friends liked it, thought they played well together, and they worked up some things to play in concert. Out of this evolved a permanent partnership.

HOW IT ALL STARTED. Virginia Morley and Livingston Gearhart in Fontainebleau, in the days when they were both students there. From such tete-a-tetes over the pastry emerged one of America's leading duo-piano teams.

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They left France when the war broke out, went to California, where they played in concert for a while and taught at Mills College in the summer. Then they drifted East, filled many engagements in night clubs and started making transcriptions used by WQXR in New York. Robert Shaw, the director of the Collegiate Chorale, heard them and decided that Fred Waring, the band leader should hear them. They auditioned for him, without the slightest hope of anything coming of it. "We thought it was just another one of those things," Mr. G. remarked.

"So we played and then waited for Waring to say something polite, like 'Thank you, I'll keep you in mind.' What he did say was 'How soon can you start to work?'" They have been on the air with the Waring band three times a week ever since. Then through another friend, they auditioned for Columbia Concerts, and were contracted by Haensel & Jones. They haven't quite caught their breath yet from being launched so suddenly into the dizzy whirl of long concert tours and a commercial radio program.

Miss Morley is a slender brown-haired girl with enormous eyes and a flashing smile, who, in her practice get-up of sweater and skirt, ankle socks and pigtails looks as if she had graduated from high school last week. Mr. Gearhart is tall, lean, with a humorous mouth and steady, serious eyes which can become keenly analytical. He has never given up composing and does most of their arranging, which he feels can be, in its way as creative as pure composition.

Both are enthusiasts about contemporary American music and give a practical demonstration of their enthusiasm by including a contemporary American group on their programs. This year they are doing Norman Dello Joio's Rhumba, the Adagio from David Diamond's Two-Piano Concerto (both written especially for them), Kay Kellogg's Whitecaps and Wendell Keeney's Mountain Tune.

"Audience reaction to that group is always the same," says Mr. Gearhart. "First bored resignation; then surprised delight."

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They find the interest in two-piano playing increasing. More and more music is being written for that medium, and wherever they go they find amateur two-piano teams springing up. They believe it is because many people find two-pianos much more exciting to hear than one. There is more to see, more to listen to and more going on in general.

They learn a new piece by running through it several times until they have it firmly in their minds. Then they practice the technical difficulties separately, and play it together again for a final polish. Neither of them believes in long hours of practice, contending that a few hours of concentrated effort are better than hours of mechanical repetition.

They have three pianos in their small, bright New York penthouse. The place is also filled with lovely pottery, including a whole set of dishes, tossed off by Miss M. during her leisure hours. She makes pottery the way some people knit, and is now busily engaged in locating a kiln in New York so she can go on with it between radio rehearsals, practicing and concert tours.

Having toured around most of the country by now, Mr. and Mrs. G. are becoming wise in the ways of audiences. They enjoy comparing the reception they are given in this State or that, and still chortle about the time when they reached a certain town which shall remain nameless. They had made a great success in the preceding town and hoped to repeat it in this one. They played the same program, in what they supposed was the same way. But the response was distinctly on the frozen side; a ripple of polite applause and only one encore.

After the concert, the audience crowded the green room and shouted their praises. Miss Morley eyed Mr. Gearhart in some bewilderment, especially when some of the ladies gurgled, "Oh, we could have listened to you all night!"

"We would have been only too happy to play some more encores."

The ladies answered in shocked chorus, "Oh dear, no! We *never* applaud a lot here. We think it's rude to make the artists work too hard."

Holiday Music on the Air

Radio, in spite of its comparative youth, which, as Oscar Wilde once said of America, is becoming a tradition, has already developed many traditions of its own. Chief among them are the annual Christmas and Easter programs, which year after year are repeated with almost reverent fidelity, despite war and catastrophe.

This year the networks are going all out for Christmas as usual and will fill Christmas week with sounds of carols, chorales, oratorios and Silent Night. Perhaps the best known of the traditional programs is the singing of Silent Night, just before midnight, Christmas Eve, on NBC. Inaugurated by the late Schumann-Heink, NBC continued the custom after her death and this year the soloist is Helen Traubel. The yearly Christmas Eve Carol Festival over CBS, is repeated and will be directed by Bernard Herrmann.

Another program of interest is Invitation to Music, Dec. 22 (11:30 p. m. EWT), when the Collegiate Chorale and the Columbia Symphony Orchestra under the baton of Sir Thomas Beecham present excerpts from Handel's Messiah. Audrey Mildmay, soprano, known to visitors at the English Glyndebourne Festival as a fine Mozart singer, will be the soloist.

The Collegiate Chorale appears again on Christmas Day, (2:30 p. m. EWT) in a group of English Carols.

Over at the Blue Network, Joseph Stopak and his orchestra will be heard in Christmas Nocturne, on Christmas Eve, from 11:15 to midnight ending with chimes from Trinity Church. During the week there will be concerts by the Barnard College Glee Club (Dec.21, 1:45 p. m.), the Mount Holyoke College Glee Club (Dec. 22, 1:45 p. m.) and at 10:15 p. m., Dec. 22 the Branscombe Choral Singers under the direction of Gena Branscombe present their annual Christmas program.

Besides these special presentations, all the regular air shows will feature Christmas music and on short wave, Christmas Midnight Mass will reach this country from the Vatican. Many special shows, with film and radio stars are scheduled for Christmas Day to be aired to the boys overseas.

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A new chamber music series started Dec. 11 (9:30 a. m. EWT, except WEAF), by the NBC String Quartet comprising Mischa Mischakoff, first violin; Daniel Gilet, second violin; Carleton Cooley, viola, and Frank Miller, cello. All are members of the NBC Symphony Orchestra. Alternating with them every week will be the New York String Quartet made up of Joseph Gingold, first violin; Bernard Robbins, second violin; Milton Katims, viola and Benar Heifetz, cello.

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THE DANCE: Ballet Sinfonietta Sets New Standard for Ballet Orchestras

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Ballet orchestras are generally a bit offensive to the musically trained ear. The reasons are simple. A ballet repertoire, like that of Opera, is always large. Adequate rehearsals are prohibitive as far as the budget is concerned, and the orchestra is generally made up of musicians who happen to be available at the moment, rather than a permanent group. Add to this the conductor's plight of being allotted about a half hour to rehearse scores amounting to at least four or five hours playing time and you have a fair idea of the problems.

The Musical Director and conductor of the Ballet Russe de Monte Carlo, Franz Allers, has really taken the situation in hand and done something about it. He formed a Sinfonietta. While the formula may sound simple it is the result of much concentrated effort and patience.

After almost endless auditions, Mr. Allers recruited a group of musicians, who have previously won recognition as soloists and who have also had vast experience in the chamber music field. This group remains intact for the season. Thus, the dancers of the Ballet Russe can depend upon their music and the audience can relax and thoroughly enjoy the performance.

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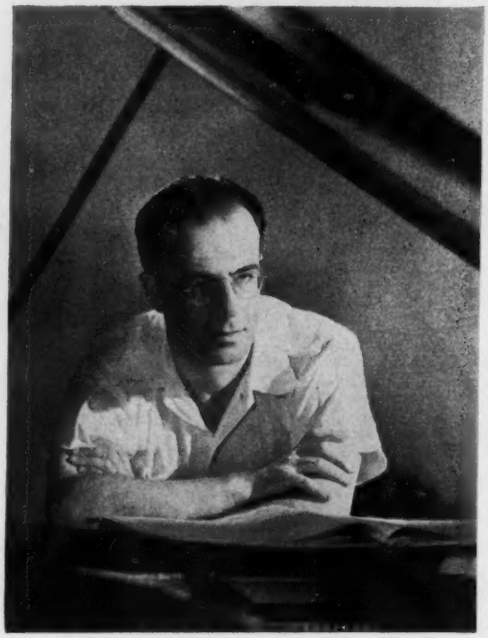
Travelling conditions being what they are today, the Ballet Sinfonietta serves a double purpose. For instance, there are times when the company arrives into a town at the very last moment. Franz Allers and his musicians jump into the pit and play a concert for the waiting audience while the dancers dip into their grease paint and costumes and the stage hands nail up the sets. Everyone is kept happy until the show begins.



FRANZ ALLERS, conductor, studies a score for the Ballet Russe de Monte Carlo Sinfonietta.

There are, of course, many phases to the business of conducting ballet which differ from straight symphony. For example, when new works are produced there is always the task of working with the choreographer, and also composer if it is an original score.

When an original score has not been commissioned and the choreographer has chosen a ready made score, it is up to the conductor to adapt these ideas to the musical requisites of the pit.

This sometimes becomes more involved than one might suspect. An interesting and recent case is that of Igor Schwezoff's version of Gliere's Red Poppy. The score is about three hours actual playing time, written for an orchestra of about 100 musicians. It had to be shortened to about forty minutes and rescored to fit any combination from twenty to sixty men.

The choreographer had first to select the music he preferred and then Mr. Allers had to knit it together. By using, as a theme song, a quotation from its best known musical piece, adding two orchestral interludes for scene changes, the revamped work was molded into a compact score of dramatic intensity. It is obvious that a ballet conductor must also be a composer and arranger to get along.

Naturally, the most fascinating procedure is to work with the dancers on an original score. For how else can one attempt to emulate a Petrouchka, a Firebird, or a Rites of Spring?

And the legends that ballerinas must have their way, even at the expense of the music, according to Mr. Allers, is positively not true in the Ballet Russe de Monte Carlo. Artists like Danilova, Franklin and Youskevitch consider it part of their perfection to interpret the composer's ideas in dance.

Dance Jottings

Irina Baronova, formerly of the Original Ballet Russe de Monte Carlo, the Ballet Russe de Monte Carlo and Ballet Theatre made her debut in a movie house when Happy Land opened at the Roxy. . . . Martha Graham and her Dance Company presents a new work, Deaths and Entrances, at the 46th Street Theatre on Dec. 26. . . . Argentinita and her ensemble appeared on the Washington Irving Dance Series Dec. 10 and at the Y.M.H.A. Dance Theatre on Dec. 11.

Lisan Kay is coaching the ice skater, Vera Hruba, for some dance sequences to be used in a movie for Republic Pictures. . . . Speaking of movies, Jean Arthur has been seen frequently in classes at the Ballet Arts Studio. . . . Joze Duval and a company of eight dancers offered a program of various dances at the Barbizon-Plaza Concert Hall on Dec. 10.

Mia Slavenska and her Dance Ensemble will begin their cross-country tour of 60 engagements during the last week in December. In the company are David Tihmar, Jack Gansert, Norma Vaslavina and Audrey Keane.

"V-Disc" Records Supply Music for U. S. Soldiers

The Joint Army and Navy Committee on Welfare and Recreation has just announced that V-Disc records of semi-classical and popular music are now supplied to soldiers in all commands of the U. S. Army throughout the world at the rate of 100,000 a month.

This new program of the Music Section, Special Services Division, is designed to fill a need for furnishing service men with the types of music they had been used to at home. The 12-inch pliable records, containing a wide variety of music from real jive to Symphony with vocal numbers from artists like Dinah Shore to Dorothy Kirsten, are shipped to all Army installations overseas monthly in sets of 30 different discs, and to posts, camps and stations in the U. S. in sets of six.

All of the artists are cooperating with the Army in furnishing music gratis for the records. Those who have already participated are Arturo Toscanini and the NBC Orchestra, and just in case the serious music listener is anticipating a Beethoven Symphony from the Maestro, we hasten to state that his listed contribution is in the way of martial music—Garibaldi's War Hymn (the Italian hymn of liberation) and Stars and Stripes Forever. Werner Janssen and the Janssen Symphony of Los Angeles have recorded for the first time Symphonie Moderne, Parts I and II, for the use of the Army. Fats Waller, Dorothy Kirsten, Felix Knight, Andre Kostelanetz, Captain Glenn Miller, Tommy Dorsey, Duke Ellington, Paul Robeson and the Boston Pops Orchestra are among those represented.

The current issue of V-Discs, including carols and other holiday music, is being flown overseas in order to be sure the records reach the soldiers for the holiday season.

Captain Robert Vincent, well-known recording engineer, is supervising the production of the records. As soon as facilities are available the output will be increased. The War Department is at present using facilities of the large recording companies.

Record Reviews

METROPOLITAN REVIVALS: Sextet—Chi Mi Frena from Act II of Donizetti's Lucia di Lammermoor; Quintet—E Scherzo od E Follia from Act I of Verdi's Un ballo in Maschera; Quartet—Bella Figlia dell 'Amore from Act III of Verdi's Rigoletto; Quartet—Addio, Dolce Svelgliare from Act III of Puccini's La Boheme; Trio—Qual Volutta Trascorrere from Act III of Verdi's I Lombardi; Quartet—Dormi Pur from Act II of Flotow's Martha; Trio—Alerte! Ou Vous Etes Perdus! from Act V of Gounod's Faust; Trio—Je Viens Célébrer la Victoire from Act I of Saint-Saëns' Samson et Dalila; sung by Enrico Caruso, Marcel Journet, Luisa Tetrazzini, Marcella Sembrich, Geraldine Farrar, Frieda Hempel, Louise Homer, Frances Alda, Antonio Scotti, Pasquale Amato, Léon Rothier, Andrés de Segurola, Gina Viafora, Gina Severena, Josephine Jacoby, Marie Duchene and Angelo Bada. Victor disc M953, 4 discs, price $10.50.

This is the first album to be issued in the Victor Hall of Immortals Series, and what a handsome one it is! The cover has an attractively colored scene from Lucia and there is a five page insertion of commentary on the artists, selections, and the Metropolitan. There are also many interesting illustrations.

As for the recording, Victor has done an incredible job. Caruso's voice towers above all the others, but it comes out clear and the quality is impressive. It is difficult to estimate the greatness of the other voices since this set was really designed to be a Caruso show. The signs of age are apparent only when a few voices are combined; the result is then a little cloudy, and the instrumentation generally wavers a bit off pitch. Of course, that is to be expected in a repressing of records made over thirty years ago. The set is well worth owning.

MIGNONE: Tango Braziliero; Quasi Modinha (disc 112); Lenda Braziliera No. 1 and 2 (disc 113); played by the composer, Francisco Mignone (piano). Bost Record Set No. BA2, price $3.68.

Tango Braziliero is inventive rhythmically with a pleasing melodic line while Quasi Modinha is rather suggestive of the contemporary harmonic trend. The Lenda Braziliera, descriptive tableaux of Brazilian Folklore according to the composer, are atmospheric and rather light in texture. Mr. Mignone plays his compositions with neatness and assurance.

FRANCK: Panis Angelicus; and Massenet: Elegie; sung by Richard Crooks (tenor) with Victor Symphony Orchestra, direction of Charles O'Connell. Victor disc 11-8490, price $1.00.

It can be expected that the many admirers of Richard Crooks will give this disc a hearty reception. The popular American tenor acquits himself creditably in these appealing selections. Charles O'Connell gives exceptionally fine orchestral accompaniment.

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ST. LOUIS PREMIERES NEW BARTOK SCORE

By OSCAR CONDON

St. Louis

A program refreshing in its newness and invigorating sparkle, and thrilling in its capital performance, was that of the Soviet-American concert pair which Vladimir Golschmann and the St. Louis Symphony Orchestra presented for the fourth subscription event of the season. David Van Vactor's Overture for a Comedy; Morton Gould's Spirituals and the Khatchaturian Piano Concerto had their first St. Louis performances, and the Prokofieff Classical Symphony and the Polka and Dance from the Shostakovitch Golden Age ballet were again welcomed. That amazing young pianist, William Kapell, brought the audience literally to its feet at the conclusion of the brilliant Khatchaturian opus. The Gould Spirituals left an indelible impression by reason of masterful concept and richly colored instrumentation, and the wittily contrived overture of Van Vactor was given a hearty reception. The entire list was performed by Golschmann and his men with a spontaneous spirit and maximum effect.

For the second subscription pair of concerts, Robert and Gaby Casadesus collaborated in the performance of Mozart's E flat Concerto for two pianos to the sheer delight of all concerned. It was unequalled ensemble playing, precise in articulation, which glowed with true Mozartean authenticity. Mr. Casadesus appeared on this occasion also as composer when his Third Orchestral Suite was given its local premiere. Its eight movements are in good contrast, expertly orchestrated and contain a wealth of interesting subject matter. Casadesus was heard on his own account in a sparkling performance of the Cesar Franck Symphonic Variations. Golschmann also programmed Fauré's Pelleas and Melisande suite and Strauss' Don Juan, splendidly executed.

Bartok's Mikrokosmos Suite

The all-orchestral concert of the month included a Bach-Tansman Toccata; the first world performance of Bela Bartok's Mikrokosmos Suite, arranged from the piano score by Tibor Serly; Schönberg's Verklärte Nacht and the Tchaikovsky Fifth Symphony. The Bartok suite enhances in interest through the orchestral medium, and Serly has turned in a very capable account of his ideas of instrumentation. The program as a whole was superbly performed.

Erica Morini gave a rare exhibition of her violin art at Howard Hall under The Principia auspices. In a program containing the Vivaldi-Respighi D major Sonata; the Glazounoff Concerto, two miscellaneous groups and several encores, practically every phase of the bowing art was revealed in its perfect state. The artist was well assisted at the piano by Gregory Ashman.

Dett Oratorio Sung

An outstanding musical event was the performance at Kiel Auditorium of the late Dr. Nathaniel Dett's oratorio, The Ordering of Moses. A chorus of 200 Negro singers under the direction of C. Spencer Tocus was assisted by fifty-two members of the Symphony Orchestra, and five local soloists. The concert, sponsored by an inter-racial committee, was for the benefit of the People's Art Center, and an audience of 2,200 drawn from both races gave the performers an ovation. The chorus sang with superb effect, both as to musical quality and general mechanics, and was a credit to Mr. Tocus' abilities as a chorus master.

Marjorie Lawrence Rejoins "Met" After 7,000-Mile Tour

Completing a 7,000-mile tour of the United States and Canada, Marjorie Lawrence returned to the Metropolitan Opera on Dec. 18 to sing Venus in Tannhäuser. Miss Lawrence visited more than 40 cities and sang to sold-out auditoriums.

It was her first tour since her return to musical activities slightly more than a year ago following her attack of paralysis.

Miss Lawrence, who resumes her tour after the Christmas holidays, participated in the Montreal Festival under Sir Thomas Beecham, singing Isolde in the Wagnerian music drama. She also was heard at Hunter College in the 50th year celebration of the Visiting Nurses Service.

Maria Kurenko with Orchestras

Maria Kurenko, Russian soprano, was soloist on Dec. 9 with the Detroit Symphony, Karl Krueger conducting, in an all-Moussorgsky program. Mme. Kurenko will be heard in a new Gretchaninoff work, later this month, with the Boston Symphony under Serge Koussevitzky's baton.

FEATHER IN THEIR CAPS!

Dorothy Maynor, soprano, and Eugene Ormandy, conductor of the Philadelphia Orchestra, proudly display Philadelphia's United War Chest banner, symbol of the United War Fund, during their rehearsal for a joint concert given for the benefit of the fund on Nov. 28 in that city. The enthusiastic listeners at the concert were given badges, a "feather in the cap" to be worn only by contributors.

DEAN DIXON
(Photo by J. Abresch.)

Dean Dixon Has Busy Schedule as Conductor and Teacher

Educational methods and conducting are the two main features of Dean Dixon's musical activities. When not occupied with one, Mr. Dixon is always engaged with the other. A Juilliard School graduate, he is now working at Columbia University for his Ph.D. degree and lecturing when not occupying the podium.

As a conductor he has appeared with the New York Philharmonic-Symphony at the Lewisohn Stadium, with the NBC Symphony, the New York Chamber Orchestra and in operatic performances, giving the first concert performances of many works by contemporary composers such as Frederick Jacobi, Robert Ward, Paul Creston, Henry Brant, Julia Smith, Dai-Keong Lee and others.

Keenly interested in music education for the young, Mr. Dixon has addressed many gatherings of teachers and has been consultant on educational problems of children. He is at present giving a series of lectures at the Nassau Institute of Study, Rockville Center, L. I. His new plan of counting musical beats in piano study has been accepted by the Philadelphia Musical Education Bureau.

DETROIT

By AUGUST MAEKELBERGHE

If ever a man stole the hearts of Detroiters, that one was Carl Friedberg, who appeared as pianist in the Brahms B flat Concerto Opus 83 with the Detroit Symphony under the direction of Karl Krueger, Nov. 25.

Friedberg, 71 years old (or should one say in this instance, 71 years young?), erstwhile pupil of Clara Schumann, later teacher of such notables as Percy Grainger, concert pianist for more than 50 years, played with a finish and rhythmical assurance seldom heard anywhere. The ovations, hand-clapping, "bravos" and whistles, by an audience of 5,000, were fully merited.

What probably touched the people most, outside of his excellent performance, was Friedberg's great concern that everyone should get his rightful share of honor. No sooner did he finish his performance than he jumped up to shake hands with Mr. Krueger and make him acknowledge the applause, while the soloist also applauded the orchestra for their magnificent support. He was called back six times, and the two last times received a standing ovation—a spontaneous gesture by all.

The orchestral portion of the program consisted of the Second Sibelius Symphony, impeccably performed. During the intermission one heard that it had been one of the few times that the work had been given a truly transparent performance, so that every theme stood out in relief. This was true, revealing the consummate musicianship of Karl Krueger. At the same time perhaps it revealed the inherent weaknesses of the work itself. Be all that as it may, it was a glorious evening long to be remembered.

Tourel Sings with Orchestra

It seems that Mr. Krueger has an ace up his sleeve for every concert in the matter of soloists. The week before, the assisting artist was Jennie Tourel, soprano. She sang the difficult and seldom heard aria Nacqui all' afrano from Rossini's Cenerentola, Adieu, forêts, from Tchaikovsky's Jeanne D'Arc, and Verdi's O Don Fatale from Don Carlos.

All three were excellently sung, and Miss Tourel revealed a vocal instrument of rare beauty and flexibility. The quasi-coloratura passages in Nacqui all' afrano were most impressive.

The orchestral portions of that program consisted of Shostakovich's First Symphony, and Moussorgsky-Ravel's Pictures at an Exhibition. This writer would like to hear the opening of the Shostakovich work played with just a trifle more deliberation, especially the opening bassoon theme and its recurrences; also the second movement could stand less driving. These, however, are purely personal opinions. The Pictures at an Exhibition were excellent.

Gizi Szanto, Detroit pianist and head of the piano department of the Conservatory of Music, gave her annual recital at the Women's City Club to a capacity audience. Her program included works by Bach, Schumann, Chopin, Mendelssohn, Haubiel, Liszt, Strauss, Dohnanyi and others.

SEATTLE

By JOHN HOPPER

Albert Coates, appearing as guest conductor with the Seattle Symphony Orchestra, made a tremendous success of his appearance. A first appearance is often a success from an audience standpoint, but the reaction to Coates from the orchestra personnel was also a success, and an exceedingly important factor.

The program chosen was no easy vehicle, featuring the Brahms E minor Symphony for one section of the evening—interpreted with fire and depth which comes from deep understanding. Coates' own Suite Ancienne is a delightful work new to Seattle audiences, and Bronislav Kaper's new tone poem, Bataan, was acclaimed as a dramatic, stirring composition, well written, superbly orchestrated. Coming from Coates, who has studied with Rimsky-Korsakoff, it was expected that his reading of the Scheherazade Suite would be unusual. He did not disappoint, for his tempi were all different (more rapidly moving, in the main) and his dynamics sudden, thrilling.

The Cecilia Schultz Greater Artists Series presented Dusolina Giannini, soprano, in recital. For a total stranger in our midst, Giannini drew an unexpectedly large audience, which became more enthusiastic as each group progressed.

The Youth Symphony Orchestra of Seattle, now in its second year, presented its first concert of the season at the Moore Theatre. Under the energetic leadership of Francis Aranyi, this small band of young folk are doing a good piece of work in studying symphonic literature. An outstanding feature was the interpretation of two movements from the Haydn cello Concerto in D major, by talented Ruth Krieger, who has recently returned to the city from several years' study in the East. An excellent accompaniment was provided by the orchestra.

Anne Brown in Buffalo

BUFFALO, N. Y.—Anne Brown, soprano, was ovationally received when she appeared in Kleinhans Music Hall on Nov. 16 as soloist with the Buffalo Philharmonic. Miss Brown sang the Pace, Pace aria from La Forza del Destino with dramatic impact and the Gavotte from Massenet's Manon with charm and taste, two excerpts from Porgy and Bess, and two Spirituals.

Metropolitan Opera: Tales of Hoffmann Given Revival; New Singers Bow

Sold out houses remain the rule at the Metropolitan Opera, which augurs well for the balance of the 1943-44 season. The second week opened Nov. 29 with Carmen, Lily Djanel taking the title role and doing it with her usual success. She sings colorfully and meaningfully and makes credible histrionic portrayal of the amoristic Sevillian. Raoul Jobin, a portly and not too graceful Jose, offered his best vocal moments in the Flower Song. Nadine Conner, the Micaela, was a joy with her silvery voice, interpretative polish and attractive personality. Alexander Sved was an ardent and tonally ebullient Escamillo. John Baker made his debut as Morales, the small role sufficing to prove that he is a satisfactory addition to the ensemble. Sir Thomas Beecham conducted.

Mozart in English

December was ushered in on its first day with Mozart's Magic Flute, sung in English, and sympathetically conducted by Bruno Walter. The opera has been sung better at the Met on other occasions, with more *bel canto* and finer style. Novotna made an alluring picture as Pamina. Kullman tenored smoothly in the role of Tamino. Ezio Pinza (Sarastro) lacked his usual ease and resonance. Mack Harrell moved with assurance in the comic part of Papageno and delivered the music with intelligence. Josephine Antoine's coloratura brilliancy and taste as the Queen of the Night constituted a highlight of the performance. Bits were exceptionally well handled by Marita Farrell, John Dudley and Emery Darcy. Norman Cordon, Lillian Raymondi and others completed the cast. The staging of Dr. Herbert Graf was done with care and taste.

The season's initial Die Walküre, Dec. 3, brought Traubel (Brünnhilde), Huehn (Wotan). Melchior, List and Branzell were the most consistently Wagnerian in vocal style. Traubel lacked some of her usual epical utterance in parts of the second act but did her final scene with Wotan most touchingly. Bampton does other roles better than her Sieglinde. Melchior was in top form throughout. Huehn has not all the resonance and authority of an ideal Wotan. George Szell's conducting was something to marvel at, both in the care with which he clarified details and the large sweep of his reading as a whole. He registered a memorable achievement.

Rigoletto with Tibbett

So far it looks like a conductor's season at the Metropolitan. Cesare Sodero made Dec. 3 a noteworthy evening with his fervid and flexibly lyrical direction of Rigoletto. The singers all took fire from him and a rousing performance resulted. Lawrence Tibbett gave out full voice, sensitively applied to text, and capped his artistry with a gripping portrayal of the Jester's vengeance and punishment. Lily Pons warbled sweetly in the Caro Nome. Jan Peerce was fluent and finished tonally in the part of the Duke. Moscona, always reliable, was the Sparafucile, and Anna Karkas made an intensive Maddalena. Smaller roles had able representation principally from Walter Cassel, Thelma Altman, Osie Hawkins and John Dudley.

Boris Godounoff Repeated

Saturday matinee, Dec. 4, was a repetition of Boris Godounoff, Pinza repeating his graphic picture of the Tsar. Other distinctive features were the conducting of Szell, Baccaloni's sonority and comedy as Varlaam, Thorborg's finely sung Marina, and De Paolis' sharply etched Schouisky.

ZINKA MILANOV as Amelia in Verdi's Un Ballo in Maschera, revived by the Metropolitan Opera on Dec. 17.

Mignon Brings Two Debuts

An evening Mignon, Dec. 4, brought the debuts of Patrice Munsel, 18-year old coloratura soprano, as Philine, and Donald Dame, tenor, in the role of Laerte. The latter not only sang extremely well, but also proved himself an accomplished actor with a striking sense of humor. Less fortunate was Miss Munsel, burdened with a task quite beyond her present powers She moved with some confidence in her portrayal, but left much to be desired vocally. In the higher register the rather metallic voice sounded all right, but the lower register failed to carry acceptably. The coloratura passages were rapid enough, though not technically perfect. At this time, the best thing one can say is that the youthful artist revealed promise that should be realized with further experience. Risë Stevens missed some of the simplicity of Mignon's character, and also overstressed a number of her tones. James Melton's higher flights lost in roundness but his impeccable style compensated satisfactorily. Norman Cordon was the Lothario. Sir Thomas Beecham had conductorial charge.

Pons as Lucia

The Dec. 6 performance of Lucia resulted in the customary ovation for Lily Pons after the Mad Scene. She was in good voice throughout, shining personality and rich costuming helping to enhance the effect of her presentation. Jan Peerce, the Edgardo, threw out his tenor tones lavishly and also lyricicized in the best *bel canto* fashion. Leonard Warren almost stole the show as Ashton, what with resonant singing and fervid acting. Moscona was the Raimondo. John Dudley the Normanno, and John Garris sang with smooth style as Arturo Sodero functioned with felicity as chief of the orchestra.

Forza Again

Kurt Baum as Don Alvaro, was a newcomer to the cast in La Forza del Destino, at its second seasonal performance, Dec. 9. Again Bruno Walter conducted. Baum's adeptly produced voice of mellow quality, his clear high tones, and intelligently planned delivery and action, made his contribution a main tenor achievement of the early season. Tibbett and Baccaloni furnished the other distinguished performances on the stage.

Tales of Hoffmann Restored

After an absence of several years, Offenbach's Tales of Hoffmann made its Metropolitan reappearance on the evening of Dec. 10. The lively libretto, melodious airs and delicate orchestration exerted all their old-time appeal. The stage direction of Herbert Graf offered many new, interesting features. The sets and costumes had unusual taste. The orchestral playing was of highest distinction under Sir Thomas Beecham with his admirable pacing and fastidious handling of tone and phrase. All in all, the revival represented a real triumph, with the soloists and chorus rising fully to the nature of the achievement.

Ezio Pinza, doubling as Coppelius and Miracle, made the most of those grotesque characters, and sang and acted graphically. Raoul Jobin, the Hoffmann, showed his best effort so far, in artistic vocalism and ardent impersonation. Marcel Singher, French baritone, making his Metropolitan debut, fashioned the music of Dappertutto into completely refined and persuasive sound. Lily Djanel, the Giulietta, was attractive in appearance and alluring in song and action. Jarmila Novotna's vivid Antonia has not been surpassed at this opera-house. Hertha Glaz' musical intentions as Nicklausse were acceptable even if marred by some tonal unsteadiness. Telling episodes of delineation came from Messrs. De Paolis, Harrell, Dudley, Cassel and Gurney. Patrice Munsel, as Olympia, gave added proof that she is at present further advanced as an actress than as a singing artist. Her coloratura is faulty, her high tones seem pinched, and she lacks poise in delivery. In the second act, the beloved Barcarolle made its customary individual hit.

Week-End Operas

Tristan and Isolde, Beecham conducting, Melchior and Traubel starring as the lovers, Cordon doing the King, Thorborg and Janssen enacting the faithful servants, held a sold-out house enthralled at the Saturday matinee on Dec. 11.

In the evening, the Barber of Seville had its tuneful way, with expert Pelletier in directorial charge. The Figaro, not too mobile and bubbling, was Valentino. Kullman warbled the tenor *leggiero* airs of Almaviva. Lily Pons did her pert and scintillant Rosina. Baccaloni created constant merriment with his rollicking Bartolo. Moscona lacked in sharpness of characterization as Basilio.

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N. Y. Concerts

Nov. 29 (TH evening)—Oscar Ziegler plays the piano solidly, healthily, musically, with no fuss or peculiarities. The highlight of the program, a lengthy and taxing one, was the interpretation of Schumann's F sharp minor Sonata, done in legitimately romantic style, with epic proportions observed.

Nov. 30 (CH)—A concert in memory of the late Max Reinhardt had the musical participation of 80 members of the Philharmonic, and Kerstin Thorborg, of the Metropolitan, accompanied at the piano by Bruno Walter, who also conducted. Ernst Lothar, Viennese writer and theatrical director, made an address. The stage was deeply draped in black and gold.

Nov. 30 (TH)—Raya Garbusova's cello playing entranced a large body of the musical elite, including all the leading cellists in town. She revealed supreme qualities as an interpreter and moulder of tone, with complete control as a technician. It was a musical feast to hear her super performances of a Valentini Sonata, Haydn's C major Concerto, Bach, Stravinsky, Debussy (Sonata) etc. Erich Itor Kahn was the understanding assistant at the piano.

Nov. 30 (Hotel Pierre)—Lilly Windsor, soprano, of Hawthorne, N. Y., made her debut at the Diaz Musicale on Nov. 30, appearing with Stella Andreva, soprano, and Francesco Valentino, baritone, both of the Metropolitan, and Robert Kitain, violinist. Miss Windsor was heard in a group of songs with Romano Romani at the piano. Mr. Valentino sang, among other material, an aria from The Masked Ball and Miss Andrevas, arias from La Traviata and Romeo and Juliet. Both joined in operatic duets and Mr. Kitain's violin numbers were by Kreisler, Debussy, etc. William Spada was accompanist for the Metropolitan artists, and Josef Wolman for Mr. Kitain.

Dec. 1 (CH evening)—Anatole Kitain's uneven qualities as a pianist consisted of a pleasing tone, contrasts of satisfactory and eccentric musicianship, technic and rhythm none too reliable. His leading number was Schumann's C major Fantasie.

Dec. 1 (TH evening)—Sari Biro, Hungarian pianist, has a poetical approach, knows how to shape her music artistically, and commands neat fingers and refined tone. The program was made up of standard works and one novelty, a piano arrangement of Kodaly's Dances of Marosszek.

A Mahler Revival

Dec. 2 (CH)—Mahler's Second Symphony, C minor, with chorus and solo soprano and contralto, had ardent sounding at the hands of Rodzinski at the Philharmonic concert. He showed that he believes in this fanciful and fiery work once so violently discussed. It retains vitality and eloquence. The Westminster Choir (John Finley Williamson, director) gave splendid coordinated assistance. Astrid Varnay and Enid Szantho were the soloists, both beautifully voiced in their all too short contributions. Bloch's Three Jewish Poems had Leonard Bernstein (young assistant Philharmonic conductor) in charge of the baton, and he gave a discerning and vivid account of the Orientally romantic music. The program was repeated at the Dec. 4 evening concert and Dec. 5 matinée. It is not the wisest procedure to do the text of the Mahler opus in English. To give only one example of many, the German word "Not" (pronounced "note") does not answer the same purpose as its translated equivalent, "Need." The sombre "o" sound in "Not" creates an entirely different atmosphere from the bright "e" in "Need."

Dec. 3 (CCH)—Beatrice Denison, soprano, recitalled with accomplished H. Maurice-Jacquet at the piano. She sang a standard program including a number by her accompanist, and the Depuis le Jour aria from Louise.

Dec. 3 (TH)—Leonard Shure's outstanding pianism with its musical earnestness, serenity and digital finesse, displayed itself radiantly this evening, especially in Chopin's four Ballads and Schumann's rarely heard Concerto without Orchestra.

Elisabeth Schumann's Art

Dec. 3 (TH matinée)—Elisabeth Schumann, well accompanied by Leo Rosenek, voiced her soprano tones and skilled interpretative art in a list of gems by Schubert and Wolf. (TH, 5:30 p.m.)—Following the foregoing concert, the Lener Quartet, in an all-Schubert program, assisted by Martin Ormandy, cellist, pleased even the most finical listeners with poised and alembicated performances of the String Quartet in D minor and the C major Quintet, with added second cello.

Dec. 3 (CCH)—An evening of Soviet music offered by Carmen Reuben, mezzo, and several instrumentalists, was unusual and inspiriting, with Shostakovich's Cello Sonata the high point of interest. On this same night, Jan Peerce, tenor, was heard at Hunter College, and Carl Friedberg, pianist, at Washington Irving High School.

Dec. 5 (TH, 3 p.m.)—Mischel Cherniavsky, cellist, with Leon Pommers at the piano, made a welcome reappearance on the local concert platform, establishing continuance of his thorough musical understanding and tonal and technical command. Saint-Säens' A minor Concerto and Sonatas by Sammartini, Boccherini and Brahms were impressive peaks of achievement. In the Brahms opus, the pianist was Jan Cherniavsky (of the famous trio of brothers) and the pair were perfectionists in ensemble and blending of tone and dynamics.

Dec. 5 (TH, 5:30 p.m.)—Beethoven continued his current chamber music celebration with the New Friends of Music when the Budapest Quartet delighted in authoritative and warmly felt presentations of the Quartets Opus 59, No. 2 and Opus 18, No. 6, and the C minor Trio, Opus 9, No. 3.

Dec. 5 (CH)—Helen Traubel, soprano, showed that she is not only operatically eminent, as proved by her recital singing, where she had all her opulence of tone but also reduced it to the most beautiful pianissimos and colored it with a wealth of subtle nuances and moods.

Dec. 5 (TH)—Elevated musical and vocal art made this evening affair a matter for keen enjoyment on the part of all who love old music as versioned by Yves Tinayre, French vocalist. He also did some modern material by Debussy, Ravel and Chausson. Assisting were Harrison Potter, piano, and George William Volkel, organ.

Dec. 6(TH)—An evening of highly intelligent song-recitalling by Florence Easton, soprano, was devoted to German texts in adept translations by Miss Easton. Celius Dougherty supplied his fine piano accompanying. Miss Easton made her strongest impression with Schumann's Frauenliebe und Leben.

Dec. 6 (CH)—The National Orchestral Association dedicated its evening program as "a salute to our members in the armed forces," and Leon Barzin, the regular conductor, gave over the baton to three young Americans who formerly played with the organization. John Barnett, chief warrant officer, accompanied Beethoven's Fourth Piano Concerto, with Jacques Abram, Private First Class, as soloist. Sydney Baron, Musician Second Class, led the Franck Symphony. Lt Richard Korn dedicated d'Indy's Istar Variations and his own arrangement of Bach's Organ Prelude and Fugue in G major. The youthful conductors all revealed decided proficiency and Abrams' piano playing brought him an ovation.

Dec. 6 (TH matinee)—Dolores Miller, California violinist, 18, a Juilliard product and now pupil of Louis Persinger, was accompanied by Leonid Hambro, Musician Third Class, U.S.N.R.

Dec. 6 (BP)—Harold Henry inaugurated his series of four chamber concerts on this evening with Viola Wasterlain, violinist, as associate artist. Sonatas of Handel, Mozart and Franck comprised their program, delivered with technical assurance, fine ensemble and stylistic appreciation. Mr. Henry continues his series on Feb. 7 and March 6 in his own studios. On April 2 Feri Roth, violinist, will assist in a program at the John Henry Hammond residence.

MURIEL RAHN,

soprano, sings the title role in the Broadway production of Carmen Jones between concert tours. (Lawson Photo.)

ERNO RAPEE

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Noted Conductor Captivates New Audiences in Five Guest Appearances with Montreal Symphony and Toronto Philharmonic Orchestras.

Toronto

RAPEE TRANSFIGURES AT PROM

▶ "Last night's Prom was packed with thrill episodes. It was Rapee at his picturesque peak; more exciting than all but two or three programs here since 1934." —*Augustus Bridle, Daily Star, May 28, 1943*

RAPEE THRILLS CROWD

▶ "Mr. Rapee is a most interesting, knowledgeable, imaginative and energetic conductor. He is always able to obtain the closest and liveliest co-operation of the musicians under him, and while himself taking a splendidly broad view of the whole work in hand, has meticulous regard for the minutiæ of conducting." —*Rose MacDonald, Evening Telegram, May 28, 1943*

Montreal

ERNO RAPEE IN FINE CONCERT

▶ "Last night's Chalet concert under Erno Rapee turned out to be one of the best played of the summer series. Mr. Rapee exhibited perfect command over his men at all times in a restrained, business-like set of readings that left very little to be desired. The dark-haired leader emerges as a thoroughly capable musician, one in whom it would not be surprising to find almost any superlative bent in his art." —*Montreal Daily Herald, August 13, 1943*

RAPEE FETED

▶ "Erno Rapee directed in the best tradition of the finest conductors. He knows how to present a program interesting to everyone. His enthusiastic audience feted him with an ovation which assures him welcome here always." —*La Patrie, Montreal, August 13, 1943*

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CANADA'S ORCHESTRAS ARE SPUR TO VICTORY

By JOSEPH A. WHITMORE
Toronto

Without a doubt, the greatest single musical influence in Canada today is the Toronto Symphony Orchestra, now in its 22nd season. The first charter was issued in 1908 and concerts continued until 1918. After a lapse of five years, the orchestra was reorganized in 1923, Dr. Luigi von Kunits as conductor. In 1931, the orchestra commenced its first trans-Canada broadcasts which have continued to create and hold interest in orchestral music of the highest order through the intervening years. In 1931 Ernest MacMillan was appointed conductor and in recognition of his outstanding ability and contribution of music in Canada, was knighted by King George V in 1935.

Ettore Mazzoleni is the associate conductor and a musician of outstanding ability, on the staff of Upper Canada College and the Toronto Conservatory of Music. Mr. Mazzoleni has in addition to his duties with the orchestra, introduced a great deal of new and old music to Toronto audiences and to audiences throughout the Dominion through the medium of radio.

Growth in Patronage

In 1942, 1700 season tickets were sold and 1900 have already been subscribed for the '43 season. The average attendance in 1942 was 2200 and to date for the '43 season has reached the high of 2500 per concert. As a feature of its contribution to the entertainment to the armed forces, the orchestra distributed about 3,500 tickets last year to the forces in the Toronto area.

In 1925, the Women's Committee of the orchestra was formed to assist in securing public interest and support. Mrs. Edmund Boyd, President of the Women's Committee, reports very successful activities in the past several years. In 1942, the committee raised one-third of the total money subscribed to the orchestra fund.

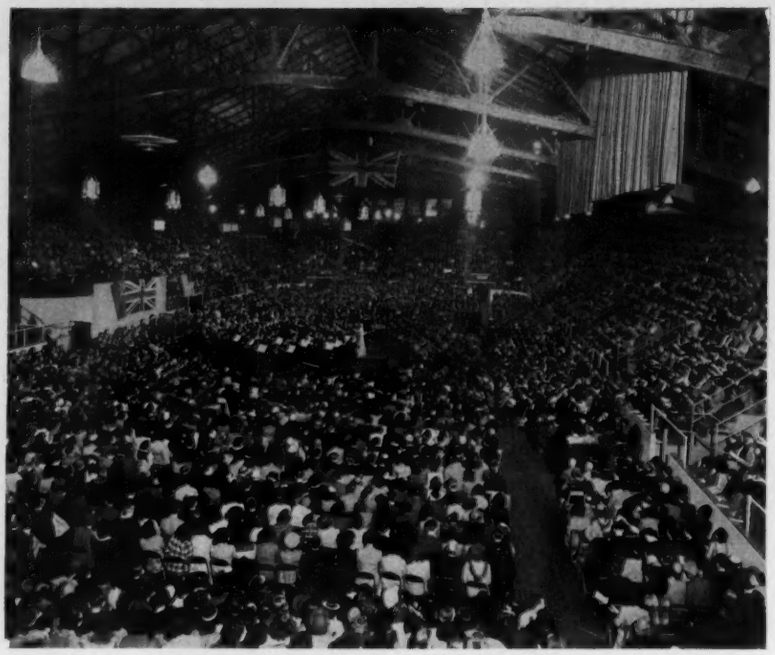
A feature of the work of this Committee are the Symphony Musicales held once a month during the winter and spring season. The object of these concerts is to raise funds and to acquaint audiences with the personnel and the instruments of the orchestra. The concerts are held in private homes and the musicians appearing are paid for their services. The Women's Committee was also responsible for starting the Secondary School Concerts held on alternate Tuesdays with those of the T. S. O.

An interesting feature of these concerts is that a Students' Council drawn from the various high schools of the city hear a preview of the concert given two weeks before the concert conducted by Mr. Mazzoleni. After hearing this preview, the students return to their various schools and explain to the students the compositions to be played at the forthcoming concert.

After a subscription attendance of 1800 at the Secondary School Concerts, the '43 season is already sold out—2700 plus at each concert.

Season Successful

The current season opened in Massey Hall, Nov. 2, and ten regular subscription concerts furnish the fare for the 1943-44 season. Mr. J. W. Elton said that "a total sale of series tickets has extended last years by several hundred even though the prices in all ranges were higher. This is definitely an indication of what will happen throughout the season", he added. The line-up for the season includes such famous soloists as Ross Pratt, Lubka Kolessa, the Toronto Mendelssohn Choir, Hertha Glaz, Ernest Seitz, Elie Spivak and to complete the season Artur Rubinstein, Toronto's favorite visiting pianist.



A TYPICAL TORONTO "PROM" AUDIENCE,
which has averaged 5,866 listeners at each concert during the past year.
(Pringle & Booth Photo.)

Always progressive in its outlook, the orchestra on Nov. 13, presented a Canadian-Russian Concert as part of the Congress of Canadian-Soviet Friendship. The works played included the world premiere of the Canadian composer John Weinzweig's Salute to the U.S.S.R., Fanfare, the Ottawa Symphony by Robert Farnham, Claude Champagne's Danse Villageoise, the first Canadian performance of Much Ado About Nothing by Tichon Khrennikov and the Shostakovich Symphony No. 5.

Making its first out-of-town trip in two years, the orchestra travelled to London, Ontario, on Nov. 23 to play to a capacity audience. For years a feature of the Festive Season, the Christmas Box Symphony is being held at Massey Hall on Dec. 21, when Sir Ernest MacMillan leads the orchestra in a delightful evening of fun, music and good Yuletide sentiment. A feature of the Yule season will also be a performance of Messiah by the Mendelssohn Choir and Toronto Orchestra on Dec. 28.

Toronto "Prom" Concerts

The Toronto "Prom" Concerts probably have the record for the longest series of summer concerts given throughout North America. These concerts, held throughout the summer season are broadcast throughout Canada over the facilities of the Canadian Broadcasting Corporation, including all military camps.

During the 1943 summer series, the total attendance at the twenty-four concerts was 142,159 and the average for each concert 5,923. In 1942, the gross attendance was 140,774 and the average per concert 5,866. At certain concerts throughout the year, the orchestra has drawn the capacity attendance of 7,603. Over 8,000 complimentary tickets were given to the armed forces in the Toronto district during the '43 season.

Two special concerts were held on April 30 and Oct. 21, 1943. The first was for the Royal Regiment of Canada, proceeds to the "Dieppe Prisoners of War Fund". Sir Ernest MacMillan was chief conductor and Conrad Thibault, baritone, the guest soloist. The second concert was for the Navy League of Canada (Canadian Merchant Navy). Walter Cassel, baritone, was the soloist and André Kostelanetz the conductor.

Most of the artists appearing in the Prom series also appear at No. 1 Manning Depot of the Royal Canadian Air Force. Margaret Speaks, American soprano, very popular here, sang for the first combined concert for all three of the Women's Services, Women's R.C.N. Service, Canadian Women's Army Group and the Royal Canadian Air Force (Women's Division) at the St. Clair Barracks of the C.W.A.C.

Manager Ernest Johnson reported a capacity season throughout '43 and said that the support given the orchestra has been most encouraging. "As far as can be known at present," he said, "we expect that the present very successful plan of having guest conductors and soloists will be continued. We intend to continue our policy of introducing new conductors and new works both of Canadian and American origin."

Among the Canadian guest conductors for '43 have been Sir Ernest MacMillan, Ettore Mazzoleni, Caesar Boree and Jean Beaudet. Among the American conductors were Emerson Buckley, André Kostelanetz, Erno Rapee, Victor Kolar, Franz Allers, and Gregor Fittelberg.

LEAH EFFENBACH

Pianist

"Reveals Wealth of Talent"

"Leah Effenbach, exceptionally gifted young pianist carried off the honors of the National Symphony's mid-week concert at Constitution Hall. She revealed herself as a new musical personality, fresh and vital and endowed with a wealth of talent. In a dynamic performance of Prokofieff's Concerto No. 3 in C she stirred her listeners to an ovational enthusiasm that acclaimed her as an artist of the first rank.

"There have been only a few women pianists who have earned a lasting place in musical history. Miss Effenbach is on her way to joining that select coterie with her rich natural endowment and ripe artistry. She possesses delivery, the free, broad style and the brilliant technique of a Carreno, together with an exuberance that rejoices in both the music and the difficulties it may present.

"In her choice of the Prokofieff Concerto she had a test of all her powers, including sheer physical endurance. She played it dazzlingly, with a fire and assurance that swept her audience into a *spontaneous* applause that called the young artist out repeatedly. Her sure, crisp technique made light of the formidable passage work of the first movement which glowed with healthy vitality in her brilliant delivery. In the second movement a warm *singing tone* and rich musical feeling were disclosed."

—Alice Eversman—The Evening Star, Washington, D. C.

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HOW TO BE POPULAR ON THE PODIUM

(Continued from page 8)

not rare for me to play at the beginning that work over which we have taken the greatest care. Must we always rehash the same "good" overtures? Don't some of them, after a while, tend to become just a bit threadbare? This season, I shall continue even more determinedly that which I have frequently done in the past. I will open either with an ancient, little-known work or with a new composition. Do not tell me this is a bad spot for a "first performance!" It is the place we so often offer Mozart, Beethoven, Berlioz and many others equally famous. What is good enough for them should be good enough for anyone!

How to Please Everybody

After I have juggled with our library catalogue, letters from editors and manuscripts of young composers, and when I have finally given our manager the programs for the season, don't imagine for a moment that I retain the slightest hope of pleasing all those who attend our concerts. No matter what I play, I know perfectly well that everyone's taste will not be satisfied—in fact, this is a thing which I have never attempted to do!

I remember, however, with some amazement the remarks of certain of our listeners. Last year, an ardent supporter of our Symphony said to me severely: "In spite of having been to a pre-Symphony lecture and consequently knowing everything about Bach, I don't like him; he doesn't thrill me." This made me feel awfully sorry for Bach. But the lady who said it contented herself with this remark, without adding that his music was positively bad.

But why must we so often hear, "I do not like this piece. It's bad," when it would be so much more modest to say, "I do not like this piece, but maybe my taste is bad," or, "I will have to hear that composition again before I really know what I think of it?"

What some supposedly intelligent people can say when discussing matters of art will never cease to astound me. When it comes to painting or music, everyone knows everything! Their opinions are expressed in a manner extremely trenchant and positive. Although history reveals to us that man's judgment has always been a series of errors. . . .

Well, then, Mrs. Jones doesn't like Bach because he doesn't "thrill" her. Mr. Smith assures me—and I have heard it a thousand times—that modern music is not melodious, that his little boy beating on the piano could produce something much better than the symphonic poem that I just gave for the first time, etc., etc.

"More and more Tchaikovsky!" ask some. "Tchaikovsky again!" protest others. "What, Sibelius' Second again? The Fifth again? What about the others?" "Less classical music"—"Nothing but classical music!" "We want something new," some people write me. "Have pity on our ears," write others. "We won't go to a concert to hear sessions of musical chemistry, etc., etc."

The Captious Critics

Now what about the critics? They want new works, but when they hear them, they judge with disconcerting severity. Can one hope each time one reads a book by a new author to discover a genius?

Speaking of criticism, think of what happens at summer concerts. We all know that rehearsal time is so limited that there can be no question of bringing these concerts to a point of perfection. The conductor, at rehearsals, races with the clock and considers himself lucky if he has time to "read" the program from start to finish.

Often, when you read the reviews of a concert which the public received with great enthusiasm, you are surprised to discover in the article no reference to the true atmosphere of the concert. Technique passes under a microscope. "Why did the clarinets play a little too loud in the scherzo" and "why did the flutist play a false note in his cadenza?" "Why? why?"—so many "whys" that those who heard the concert yesterday evening learn with horror that to have enjoyed it was a major error.

I do not for a moment mean to question the good faith or the conscientiousness of the critics, but why (I, too, ask "why") should the critics be infallible? Are they not also subject to the same errors and the same weaknesses as other human beings?

I had a friend in Paris, a famous critic with whom I had violent discussion very often, particularly on the subject of Stravinsky. This critic liked Fire Bird, Petrouchka and Le Sacre. He even went as far as Noces, but after that he stopped. That Stravinsky had not continued, by writing another Fire Bird, another Petrouchka, seemed to him incomprehensible.

While I was walking on the Boulevards the day after a Stravinsky festival, I met my critic, who triumphantly said to me, "I have just left the newspaper office, my friend, and I have turned in the article I wrote on 'your' Stravinsky. What I have said about your Stravinsky—his later works! I have cut him into little pieces. Wait until you read my prose!"

"You are only making yourself ridiculous, that's all," I replied. "You know perfectly well that one can't cut Stravinsky into little pieces. Stravinsky is Stravinsky and you will blush one day at the article of which you are so proud today." Then suddenly, very much annoyed and scratching his head, my great critic said to me, "Yes, yes, maybe you are right, but you know I just had a terrible fight with my wife—therefore. . . ."

Yes, one must sometimes read with indulgence the criticisms of a man who has just quarreled with his wife—as I read the letter from the lady who likes the Symphony of Franck so much that she asks me to play the Second Franck Symphony also! But it is of little importance that this lady said something foolish. What counts is that she truly enjoyed the concert.

That the critics and the public may be wrong sometimes is not important as long as they approach music as they should: with modesty, with enthusiasm . . . and with love.

Custodians' Strike Forces Shift of Omaha Concert

Omaha

The Tuesday Musical Club, with a sold-out season for the Central High School Auditorium, was forced by a custodians' strike to make a lightning shift to the somewhat smaller Joslyn Memorial Hall, when they presented Helen Jepson, Metropolitan soprano, in recital recently, assisted by Stevenson Barrett. Seats were placed on the stage and elsewhere, and the good-natured audience was soon demanding encores. The club was back in its accustomed auditorium on Nov. 26, when the Budapest String Quartet appeared and demonstrated how easy perfection is.

The Omaha Symphony Orchestra drew crowded houses to its first pair of concerts, Nov. 10 and 11. The orchestra played a meritorious program under the skilled baton of Rudolph Seidl, guest conductor duirng the war service of Richard E. Duncan. Oscar Levant, guest artist, enlivened the evening by fine piano playing and by being himself.

Morning Musicale's November artists, Regina Resnik, soprano, and Jess Walters, baritone, were well received.

AWVS celebrated its second anniversary by presenting Marian Anderson, soprano, Thanksgiving night before an audience of 4,000. H. M. R.

Marriages Unite Musicians

Josephine Tuminia, former Metropolitan Opera soprano, and Lt. Charles Wiper, Jr., of the Army Air Force, were married in Beaumont, Tex., on Dec. 1. Helen Olheim, Nino Martini and Igor Gorin were attendants and witnesses. An operatic concert by the singers was given there on the day of the ceremony.

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Dinah Shore, radio songstress and motion picture star, was married at Las Vegas, Nev., on Dec. 5 to Corp. George Montgomery, also of the screen and now with the Army Signal Corps.

■

Aurelia Maria Giorni, daughter of the late composer-pianist Aurelio Giorni and Mrs. Giorni, is betrothed to Cadet Wilton S. Entwistle of Yonkers, N. Y., it was announced by her mother on Dec. 5. Cadet Entwistle was assistant organist at Trinity Church.

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BOSTON

By JULES WOLFFERS
Boston

New England's outstanding concert course, the "Celebrity Series," suffered two rude jolts in close succession when the Vronsky-Babin program and the John Charles Thomas recital were both abruptly cancelled, the first by Mr. Babin's induction into the armed services. In the case of Mr. Thomas, illness intervened.

To complete the week's chain of negative events, what was announced as a slight indisposition on the part of Dr. Koussevitzky caused the substitution of concertmaster and associate conductor Richard Burgin for the eighth pair of Symphony concerts.

Nothing less than Mahler's Lied von der Erde confronted Burgin. Dependable and musicianly as always, the conductor manfully filled the breach. In spite of the short notice, he led orchestra and soloists through the intricate pages of Mahler's masterpiece with verve and assurance. Jennie Tourel, contralto, and Hans J. Heinz, tenor, performed their parts with rare understanding. If the orchestra proved overenthusiastic at times, it certainly was no fault of the soloists, who are both artists in every sense of the word.

Hanson Conducts His 4th Symphony

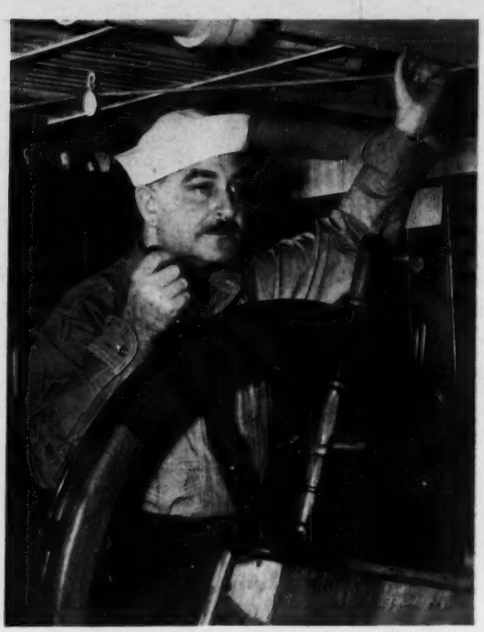
After the interval came Howard Hanson to conduct the first public performance of his new Fourth Symphony. Dedicated to the memory of the composer's father, the four movements—Kyrie, Requiescat, Dies Irae, Lux Aeterna—take their titles from the Requiem Mass. Dr. Hanson's work is extremely well-sounding, and the composer's conducting made no secret of the fact that the work was conceived from an intensely emotional viewpoint. The audience accorded Dr. Hanson much applause which, with characteristic generosity, he shared completely with the orchestra. Mr. Burgin closed the concert with the Brahms Academic Festival Overture.

Read Symphony Led by Composer

Two other programs were conducted by Mr. Burgin. The seventh program listed Bach's Organ Prelude and Fugue in E flat, in the Schoenberg orchestral arrangement; Beethoven's Second; Gershwin's "Porgy" as symphonized by Bennett; and the first performance of Gardner Read's Second Symphony with the composer conducting. Perverse fate decreed that the Bach and Gershwin (strange bedfellows!) sounded best. Mr. Read's first movement does emit some startling, interesting and novel noises but the second and third movements are better suited for the more ebullient atmosphere of Hollywood. The second supplementary program included work listed above together with Schoenberg's Verklärte Nacht, in which Mr. Burgin and the orchestra particularly distinguished themselves.

Beckett Opens Youth Series

In spite of transportation difficulties, Wheeler Beckett conducted the opening program of the sixth season of Boston Symphony Youth Concerts before a near capacity audience of enthusiastic young people. As in the Battle of the Marne, taxicabs came to the rescue. The number of small persons that can be accommodated in one medium-size taxi is little short of amazing as observers outside Symphony Hall the afternoon of the concert are able to testify. Mr. Beckett led his forces through Oberon, the Unfinished, Dvorak's C major Slavonic Dance, Afternoon of a Faun, Espana, and Marche Slave. Entertaining and good fare for children, this. Mr. Beckett is to be congratulated both for the programs he chooses and the musical stimulus he provides to the next generation of concertgoers.



CONDUCTOR OF THE SHIP.

Arthur Fiedler in his new role of Coast Guard Apprentice Seaman, keeps her "steady as she goes," as part of his Temporary Reservist duty. The conductor, leader of the Boston Pops and Esplanade Orchestra, recently laid aside his baton in order to take on duties doing 12 hours per week at Coast Guard detail.

Old-time Music Heard

The Boston Society of Early Music, Alfred Zighera, director, opened its season with a program of absorbing interest at the Women's City Club. Soprano Olga Averino sang with distinction and harpsichordist Sylvia Marlowe played with finesse and excellent style. Messrs. Federowsky, Bernard and Zighera teamed up in various combinations for viols in music by Rosenmuller, Froberger, Marais and Morley, with Masters Bach, Scarlatti and Couperin for stiffening.

The second program of the Boston Morning Musicales provided a first-class recital of two-piano music by Luboshutz and Nemenoff. The pair have never sounded better here, and their program was a model of careful planning.

PITTSBURGH

By RALPH LEWANDO
Pittsburgh, Pa.

Elie Siegmeister and his American Ballad Singers were a ten-strike success in their concert under YM-WHA Musical Society auspices. The excellence of a program, culled from all walks of American life and arranged stunningly by Mr. Siegmeister, completely fascinated a large audience. Preceding the concert he was guest speaker at a dinner meeting of the In-And-About Pittsburgh Music Educators Club.

Violinist Carroll Glenn, with Sanford Schlussel at the piano, evinced topflight artistry in her first appearance here under YM-WHA sponsorship. In a four-square program she disclosed fine virtuosity and musicianship.

Ever-popular Marian Anderson's contralto was heartily acclaimed, although her vocal production lapsed somewhat from its best form. Franz Rupp played magnificent accompaniments.

Surpassing playing marked the Budapest String Quartet's concert at the New Friends of Music opening event. This brilliant foursome did nobly in quartets of Mozart and Debussy and Beethoven's monumental Opus 131.

Fritz Reiner and the Pittsburgh Symphony Society ably collaborated with Robert Casadesus in the latter's magnificent presentation of Saint-Saëns' 4th Piano Concerto. The orchestra also played works of Morton Gould, Delius and Cesar Franck. The orchestra's 4th pair of concerts featured Nathan Milstein as soloist. The latter's playing was a miracle of tone and virtuosity in Brahms' Violin Concerto. The Pittsburghers played a Bach suite and Beethoven's 6th.

The Mendelssohn Choir, led by Ernest Lunt, gave a worthy performance of Horatio Parker's oratorio, Hora Novissima.

Duke Ellington and his hep-cats jammed Carnegie Music Hall at their concert of juicy jazz works, including the potent Black, Brown and Beige excerpts.

The Ballet Theatre joined the Pittsburgh Symphony in superbly consummated choreographies. Antal Dorati conducted. Ballerina Shirley Eckl, young Pittsburgher, received flowers and fanfares of applause.

Artur Schnabel and Bronislaw Huberman gave a piano-violin recital which fell somewhat short of their customary artistry.

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—Virgil Thomson, N. Y. Herald Tribune, Oct. 8, 1942
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What Conductors Think

(Continued from page 7)

free air to be ideal for musical health. It wouldn't surprise me if, for many years to come, the cultural foundations of civilization will rest upon the New World.

TRAINING YOUNG ORCHESTRAL PLAYERS

By Leon Barzin

ALTHOUGH, owing to the war and other causes, there is a grave shortage of qualified young orchestral players, youthful musicians who aspire to become members of a symphony orchestra should realize that, like the student who has just been graduated from medical school or law school, he must serve an apprenticeship to gain practical experience before he can be accepted as a member of such an organization.

That experience can be acquired through amateur groups and in orchestral organizations of small towns that function on a semi-professional basis. An excellent outlet for young musicians who seek this training and experience is to join the training orchestra of the National Orchestral Association, which was organized to give qualified players a knowledge of orchestral technique, routine and experience. The Association functions as a post-graduate school, bridging the gap between music schools and membership in a symphony orchestra.

ORCHESTRAS AND THE PEOPLE

By Erno Rapee

ART cannot exist in a vacuum today. This is true even more than formerly. If the present world situation demonstrates anything, it is that we must face things openly and squarely, in politics as well as art. Covering our heads won't get us a better world to live in, any more than it will broaden or develop our cultural horizons.

Music, as an art in our time, lacks true basic support. It doesn't reach the huge masses of listeners. The notion that art is a lonely communication reserved only for snobs and the musically knowing has, thank heavens, been exploded! But we have failed to follow that up with any real building in the way of constructive support for serious music among the people. Of course, radio has helped and so have many other mediums and institutions. I, myself, feel proud and happy to have done my part for some thirty years in bringing the best music to millions and millions of listeners, in and out of radio.

Even that hasn't been enough. There are millions of people who want good music and musical organizations that can't survive or be founded because of lack of support. Whatever keeps the two apart must be overcome. I feel that some hard thinking and a little imagination could accomplish wonders.

PROBLEMS OF REPERTOIRE IN SMALLER CITIES

By Franco Autori

AMONG the problems confronting conductors of orchestras in smaller musical centers, the most important is that of repertoire. This, in turn, is limited and conditioned by several factors, prominent among which are the orchestras themselves and the audiences for which they perform. Audiences are a conglomeration: at one extreme you find the small group of those who enjoy or profess to enjoy only the music of pre-Bach composers or that of our own day; at the other are those for whom listening to a performance of Beethoven's Fifth Symphony or Brahms' First is a new, thrilling experience. In between are the regular concertgoers, the seasoned music-lovers. It is the conductor's problem particularly to please the majority of his public, keeping alive the interest of the sophisticates, without scaring the novices away.

All this provides a challenge which the enterprising and courageous conductor can find only stimulating. Especially since his difficulties are more than balanced by advantages peculiar to his post.

Above all, the conductor has the satisfaction of knowing that he is not simply adding another new wing, or even a tower, to a structure already in existence, but is building from the very foundations up, leaving on every part of the new structure the imprint of his own personality.

MUNICIPAL OR PRIVATE SPONSORSHIP?

By Reginald Stewart

IS municipal sponsorship of orchestras preferable to private sponsorship? Despite the fact that the new Baltimore Symphony Orchestra is now in its second year under my direction, I can give no dogmatic answer to the question, for here in Baltimore we are witnessing a unique and happy wedding of the two forms of sponsorship.

Our Sunday concerts enjoy public subsidy from the Baltimore Municipal Board of Music, as well as a series of Saturday morning concerts we have arranged for children. In addition, a group of public-spirited citizens headed by Mr. R. E. Lee Taylor have underwritten the Wednesday night subscription series, in which we are featuring this season distinguished guest soloists.

Sponsorship of orchestras, municipal or private, can be successful only to the degree in which the investors, whether taxpayers or patrons, are interested in seeing where their money goes.

Kastan, N. Y., photo

MAX RUDOLF

CONDUCTOR

Prague Opera House, 1929-35

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MARGARET SITTIG

before leaving for her annual Southern tour next month, will be heard in Easton, Pa., and New York City. Miss Sittig, accompanied by her father, Frederick V. Sittig, pianist, recently played at the opening of the new recreation hall at the Naval Hospital, St. Albans, L. I., and was heard at the Masonic Temple, Elizabeth, N. J., and in a second appearance at the New York Stage Door Canteen.

ACROSS THE COUNTRY

BIRMINGHAM, ALA.—The Artist Concert Series, sponsored by the Birmingham Music Club, got off to a glorious start with Bidu Sayao and Richard Crooks in joint recital. They sang to an audience of over 5,000, and won an ovation, numerous recalls and encores.

Following this concert came Charles L. Wagner's presentation of Faust, with Vivian Della Chiesa and Armand Tokatyan singing the leading roles. This was largely attended and enthusiastically received.

Next came Marian Anderson, drawing her usual large crowd. Jeannette MacDonald held a record-breaking audience in thralldom for almost two hours. The charming soprano received a warm ovation and responded to many encores.

Sigmund Romberg and his Concert Orchestra gave a delightful evening to a large audience, many declaring that his ensemble was better this year than last.

Fritz Kreisler charmed an audience of over 4,000 with his mastery of the violin. The appearance of Licia Albanese, Metropolitan soprano, is anticipated with interest, as she has never before appeared in Birmingham.

The Vail Piano Studios presented Helen Kirby Davies, pianist, in recital assisted by Mary Jo Chambers, vocalist. Mrs. Davies is a faculty member.

ALICE GRAHAM

HACKENSACK, N. J.—A joint recital on Dec. 1 in Fellowship Hall, of the First Presbyterian Church, was given by Prudence Reehl, soprano, and Herman Miller, baritone. The proceeds were for the organ fund of Christ Lutheran Church, Ridgefield Park, where Miss Reehl is a member of the choir. Her solo numbers included Mimi's aria from La Boheme, the Voi lo sapete from Cavalleria Rusticana and Pace, mio Dio from La Forza. Miss Reehl also sang numbers by Tchaikovsky, Fox, Kramer, Campbell-Tipton, Malotte, and Mana-Zucca, and joined with her associate artist in songs of Straus and Mana-Zucca Singing with flexibility of production, rich tone, and sensitivity of style, Miss Reehl received a warm reception. Mr. Miller was applauded in arias from Faust and Ernani and a group of Lieder of Schubert and Brahms. Anna Boswell was a capable pianistic associate of both artists. The audience crowded the hall. B. T.

HAMILTON, N. Y.—Gladys Swarthout, Metropolitan mezzo-soprano, received a travel clock, bearing the Colgate University seal, and a gold bracelet with charms spelling out "U.S. Marines" after her appearance at the University on Nov. 10. President Everett Case made the presentation. Her concert was on the 168th anniversary of the Marine Corps, in which her husband, Maj. Frank Chapman, is serving.

JACKSONVILLE, Fla.—Serge Borowsky on Nov. 8 presented the Don Cossack Chorus and Dancers, Serge Jaroff, conductor, in the George Washington Hotel Auditorium. On Nov. 16 and 17, he and Marvin McDonald brought Sigmund Romberg, his orchestra and soloists to the same auditorium.

Erratum

Alexander Borovsky, Russian pianist, was erroneously referred to as "Felix Borovsky" in the December 5 issue of the Musical Courier.

CONCERT MANAGEMENT VERA BULL HULL, 101 W. 55th St., N. Y. C.

HELEN ALEXANDER

LYRIC SOPRANO

LILLIAN STEPHENS

SOPRANO

Holiday Greetings

We of the staff of the Musical Courier join in wishing our readers a Merry Christmas and a Happy New Year.

A Plea for Opera

Important in the deepest sense is the radio plea for renewed public support of the Metropolitan Opera, made by George A. Sloan, president of the Metropolitan Opera Association, at its broadcast performance of Tristan and Isolde, Dec. 11.

Mr. Sloan, speaking simply, frankly, eloquently, said that despite the more than a million dollar fund contributed by the public a couple of years ago, the Metropolitan was again in difficulties, with a deficit of about $200,000 from last season, and an even larger one facing the institution for 1943-44. He gave the reasons for the shortages, based on war conditions, with costs mounting and touring engagements curtailed.

The speaker pointed out that every effort is being made to further democratize the Metropolitan and enable it to become a truly national undertaking. He requested an immediate fund of $300,000 to be donated by opera-goers and radio listeners, which would be sufficient money to insure continuance of performances for the next two seasons, the rest of the needed financing coming from sale of seats, the Texas Company's payments for the broadcasts, the gifts of the Metropolitan Opera Guild, and some other sources of income.

There cannot be any disagreement with Mr. Sloan's plan, and it seems certain that the $300,000 and perhaps more will be forthcoming from regular opera-goers and the radio listeners. The latter are provided with free weekly performances of the famous company, and the least return they should make is grateful donation to the suggested fund. There are millions of such listeners. Small amounts from each one would generously oversubscribe the needed $300,000.

• • •

Civic Art in New York

New York's new Center for Music and Drama, partly supported by civic funds, opened auspiciously on Dec. 11 in the refurbished Mecca Temple. The project will engage in nightly performances of music, drama and ballet. The initial program was given by the Philharmonic Orchestra with Lawrence Tibbett as soloist. Mayor La Guardia's initiative made the undertaking possible, and his well known energy and love for the arts should insure its continuance, especially as the prices of admission are designed to suit moderate pocketbooks.

With all due credit to the Mayor, who made the proud inaugural address, the inspiration for the Center did not originate with him, but a number of years ago with a group of public spirited citizens headed by Mayor Gaynor. He had a large committee to assist him, public meetings were held at City Hall, and even architectural plans were drawn up, with the idea of putting the Art Center in Central Park. Objections arose against using that site for the purpose, some newspapers going so far as to accuse Gaynor of trying to rob the people of their breathing space and chief recreation grounds. The narrow-visioned Board of Aldermen refused to vote funds for the Center, and after much acrimonious controversy, the whole fine movement was dropped.

It is a good sign that in these days there is better municipal understanding of the cultural value of such a Center as New York has now. How much general support it will have remains to be seen. Also, it should be interesting to watch the ultimate reaction of privately operated ventures in the fields of concert, theater, drama and opera, with which the Center must necessarily enter into friendly competition.

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GRACE NYLEN, President-General Manager
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Chicago and Middle West Headquarters.
René Devries, in charge; Jeannette Cox, 220 S. Michigan Avenue, Chicago 4, Ill. Phone, Harrison 6110.

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Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Phone, Granite 3480.

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London, England: Hugh Liversidge, British Representative, c/o American Embassy.
Australia: Elizabeth Plummer, 4 Monaco Flats, Anderson St., Double Bay, Sydney, New South Wales.
Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, S. Australia.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed—within the new limitations of space imposed by war conditions.

New York December 20, 1943 No. 3082

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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

Popularity of Quartets

Time Magazine of December 20 has an interesting article on string quartet playing, and recalls it flourished so magnificently in Vienna under the stimulus of the music in that form by Haydn, Mozart and Beethoven, to which Brahms was later to add his masterpieces.

The Kneisel and Flonzaley Quartets had limited audiences of sophisticates in various American cities for a number of years, but when those organizations disbanded, that form of music-making lost much of its following. Of recent seasons however, a few top-notch foursomes have succeeded in winning general popularity for themselves and the music they perform, and that speaks volumes for the improvement of musical taste in this country. The literature of chamber-music now seems to interest the average music-lover as much as solo and symphonic compositions.

Credit is due for the renaissance also to the New Friends of Music, with their programs of chamber-music, and to the generous encouragement of Mrs. Elizabeth Sprague Coolidge, who commissioned so much of it and subventioned so many performers to play it. With such string quartet groups as Budapest, Kolisch, Roth, Lener, Gordon, Busch, to name only a few, we now have the best representatives in that field.

No longer is it possible for Theodore Steinway to utilize his famous bit of satire that "Quartet-playing is the highest form of art, and the lowest form of musical enjoyment."

"At this time of year I always make a resolution to spend more time at the Philharmonic and less at my modiste's."

"Judging from the back of that gown, you must have run away early to hear one of those two-hour Mahler symphonies!"

• • •

Emolument for Art

There often is talk about the large sums paid artists today, but big fees are nothing new, for the leading performers have always been well rewarded. At present about the highest guaranteed set price for a single appearance of a famed singer or instrumentalist is in the neighborhood of $4,500. Patti was getting that much for a London concert years and years ago. A Brazilian impresario offered her $6,000 a night but she refused the engagement. An American manager paid her $4,500 per performance for forty-five appearances in the United States, and advanced her travelling expenses besides. Rubini received as high as $10,000 for a concert in what was then St. Petersburg. Of course more than that has been earned by artists in America who took a percentage of the total receipts instead of a guarantee. Also, the singers and players of other days, had no phonograph, film and radio incomes to swell their bank accounts.

VARIATIONS

By Leonard Liebling

Of all the orchestras I have heard in Europe, the best were the Berlin Philharmonic under Nikisch, and the Dresden under von Schuch. The worst were in Paris, the players being individualists who scorned any strict discipline from the conductor, and the moment a composition was finished, would rush off the stage even while he was taking his first bows. Von Bülow had ended his Berlin Philharmonic activity before I went there as a student, but local authorities told me that he gave severely classical performances, with his musicians half scared to death of him. He must have been a real martinet, for when he headed the Meiningen Orchestra regularly, he made his men play Brahms and Beethoven Symphonies from memory.

In this country I had always ranked the Boston Orchestra as the best, until Stokowski made the Philadelphia its equal after a few years. The New York Philharmonic under Toscanini occasionally reached the excellence of the other two American orchestras, but never matched them consistently. For the past several seasons, the venerable organization had been retrograding rapidly, but appears strongly on the mend at present with Rodzinski in command.

Since my boyhood days I have watched the development of the prima donna conductors and their growing deification by the public. No such hysteria obtained when Bach, Handel, Haydn, Beethoven, Weber, Spohr, Mendelssohn, Schumann, Brahms, Wagner and Liszt, did their directing. What records exist show that the music, and not the conductor, was the thing in those days.

• • •

Having long wondered how the members of the orchestras react to the personalized conductors, their gesticulations and other bodily pantomimes, I asked the question of a New York Philharmonic player some years ago, who had served under several dozen of its leaders. I set down his impressions at the time in Variations, and requote them herewith:

"It is the naive concert-goers, and even some not so naive, who are influenced by the physical pictorial doings of the prima donna conductors. The players pay no attention to them beyond watching out of the corner of their eyes, the up and down beats of the baton. They don't even see the gyrations, contortions, writhings, agonized facial expressions, and other posings of the gentlemen of the stick. When I have attended such concerts as a listener, I sometimes could hardly believe my eyes. 'Is that what those fellows look like to an audience?' I asked myself. They evidently were trying to make the impression that their attitudinizing came from the music, but to me it appeared that they were attempting to superimpose it upon the music. I was convinced that I was right, because I never saw similar goings-on at rehearsals. The conductors would simply explain what they had in mind regarding interpretation, tone, phrasing, accents and dynamics, and let it go at that, stopping for corrections when their desires were not met. Every conscientious player is doing his best at all times during a concert, and it is idiotic to suppose that he would put forth more tone, sentiment, pep or passion, because a conductor looks like a dying duck in a thunderstorm, or balls his fists, or jumps up and down, and gives the impression of plucking sounds from the ether. Everything has been set at rehearsal. All that the player desires at the concert is a visible beat without any extraneous and distracting motions."

• • •

My earliest musical memories recall Theodore Thomas in his last active year in New York. I was no judge then of the finer qualities of symphonic leading or playing, but I knew what I liked, and I liked everything Thomas did. All his music-making sounded exciting to me, but with sparing gestures, he never seemed excited himself. A twiddling of left-hand fingers was the most demonstrative movement he ever made. He was known as an iron disciplinarian, and like Toscanini, he was both admired and feared by his men. Antitheses of Thomas' twiddling were Safonoff's punching-bag thrusts and Hertz' windmill arms. (Today's conductors are a more immobile lot on the whole, Beecham's twists and weavings being almost an exception.) Seidl flailed violently and so did Bodanzky. Mahler was a ducker and croucher. Walter Damrosch specialized in straight up-and-down pumping. The quietest were Muck, Gericke and Weingartner. Nikisch was the Stokowski of his time, with highly expressive hands and fingers, although he used a baton. Wasn't it Hans von Bülow who said in an essay, "A conductor should aim for the ear, not the eye?" (Nevertheless he always wore white kid gloves when he conducted.) Toscanini's oddities are a frequent arc-like motion with the baton, the placing of his left hand on his hip, or laying down the baton for a few measures to give the orchestra its head. Koussevitzky is one of the more static leaders, and gets his effects with a minimum of motion. So do Goossens and Rodzinski. Ormandy is more demonstrative, but not nearly as much as Mitropoulos. Szell and Walter, looked at from the back, seem to be violently busy but the listener always feels that they are not staging an act but concentrating intensely upon the music. The most rigid conductorial posture I know, is that of Richard Strauss. The most absurd antics I ever saw, were those of Safonoff, who whenever he led the third movement of Tchaikovsky's Pathétique, threw his fists at the ceiling of Carnegie Hall and appeared to be trying to pull down the rafters from the roof.

• • •

Marjorie Lawrence, conquering her physical disability, is an object lesson in will power and bravery. Her long ordeal has marred neither the quality of her voice nor the musical beauty of her delivery. The public loves her indomitable spirit as much as it admires her art. It is good news to hear that Miss Lawrence may look forward to ultimate complete recovery. She will be striding about again as the exuberant Brünnhilde, and may even ride Grane into the Götterdämmerung flames as she did in her earlier days at the Metropolitan.

• • •

Is Carmen Jones, which opened in New York on Dec. 2, operatic or theatrical entertainment? The question has caused lively discussion along both Rialtos. Whatever classification the experts finally determine, the piece remains a good show. Bizet's music has been left practically intact except for some necessary shiftings and curtailments, and short interpolations from other works of the composer: the basic plot stays, although there is a transfer of locale; and good solo and choral singing and atmospheric acting come also from an unusually competent cast of Negro performers. Robert Russell Bennett is responsible for the changes in the score, in which he amplifies some of the brass orchestration, but meticulously keeps away from jazz or swing methods.

Librettist Hammerstein remembers that spoken dialogue was used in the Paris original Carmen of Bizet, and so the present version does likewise, omitting the recitatives and thereby appreciably helping the putting over of the story. Escamillo becomes a prize-fight champion, and Carmen, a Defense worker in a Southern factory. The lyrics, topically Americanized, stay well in the scheme. The Habanera is Dat's Love; the Seguidilla becomes Dere's a Café on de Corner; the second-act tavern dance episode, moved to a Chicago night-club, masquerades as Beat Out dat Rhythm on de Drum; the Card Song emerges as De Cards Don't Lie; the Flower Song, as Dis Flower dat You Threw My Way. Escamillo's new title, Husky Miller; Micaela's, Cindy Lou. Muriel Smith does a Carmen of hot-blooded passion quite in keeping with the most sultry traditions of the role. Ample in voice, careful in phrasing, perfect in intonation, she registers as a singer of real gifts. Carlotta Franzel does everything expected of the Micaelas at the Metropolitan, except that her volume of tone has limitations. Joseph Littau handles the orchestra brilliantly, and high credit goes to Robert Shaw for his perfect training of the chorus.

The fears of some purists that Billy Rose, the producer, might commission Hammerstein to modernize other operas in the same way, are hardly likely to be realized—even though it might help to bring some of those works closer to popular understanding. The present venture is a brave experiment whose novelty probably will wear off when Carmen Jones completes its run.

• • •

Most books on the history of music are much too long. If you desire a thumbnail survey of the whole subject, here it is:

Orpheus melts stones with his music.

Neanderthal man born, and looks like Hunding.

Saul throws javelin at David, the harp player. (Saul, the first music critic.)

Nero gives a fiery violin performance.

Bach forgets to arrange his organ music for piano.

Handel overeats and has indigestion.

Haydn is called "Papa," although there is no evidence that he spent any money on Viennese chorus girls.

Mozart, the prodigy, sits on Marie Antoinette's lap.

Beethoven swears at his housekeeper.

Schubert forgets to finish his famous symphony.

Schumann makes himself immortal by composing Träumerei.

Chopin's E flat Nocturne and Minute Waltz are discovered by a boarding school maid in Amiens.

Liszt invents long hair and Hungarian rhapsodies.

Mendelssohn composes a wedding march but dies without writing a divorce march.

Brahms gives up piano playing because he cannot see the keys through his beard.

Rubinstein creates the Melody in F.

Johann Strauss writes Waltzes that outlive many Symphonies.

Wagner makes racketeers of the Bayreuth burghers.

• • •

In the second volume of the letters of Queen Victoria of England, there is an interesting passage relating to Wagner. Her quaint comment, dated Windsor Castle, May 17, 1877, reads as follows: "After luncheon the great composer Wagner, about whom the people in Germany are really a little mad, was brought into the corridor by Mr. Cusins. I had seen him with dearest Albert in '55 when he directed at the Philharmonic Concert. He has grown old and stout, and has a clever but not pleasing countenance."

The good Queen was not a deep or discerning music-lover, even though she had taken some organ lessons from Mendelssohn, and often attended the Christmas performances of Handel's The Messiah. On one occasion, after a well known pianist had given a recital of classics at Osborne Castle, Her Majesty asked him as a special favor to play The Maiden's Prayer.

WHEELER BECKETT

Beckett Opens Second Annual Series of Educational Concerts

Wheeler Beckett started his second season as conductor of the series of Educational Concerts presented for New York school students on Dec. 6 in the auditorium of Hunter College. Mr. Beckett, who experimented with the idea last season, again led 70 members of the New York Philharmonic-Symphony Society. Alec Templeton, pianist, was soloist. The William T. Morris Foundation again is the sponsor.

An all-orchestral program will be given on Jan. 17. Mary Hopple, contralto is soloist on Feb. 28 and Bronislaw Huberman, violinist, on March 13. A request program will be played on April 17 and the series concludes with another all-orchestral list on May 1.

Mr. Beckett, who recently completed a survey of music in 100 war plants as head music consultant for the War Production Board, is a Californian. He was graduated from the University of California. He founded and conducted the Young People's Concerts of the San Francisco Symphony. For five years he led the Richmond, Va., Symphony. Mr. Beckett also is the conductor and director of the Youth Concerts of the Boston Symphony, now in their sixth season. In Europe, he has been guest conductor of numerous orchestras including the Vienna and Berlin Philharmonic ensembles.

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Schubert Festival At Berea

By HARRY L. RIDENOUR
Berea, O.

True to its custom of the past few years, Baldwin-Wallace College devoted its Mid-Year Festival of Music to the works of one composer, this time Schubert.

An innovation this year, worthy of repetition, was the fine work of Lillian Baldwin, of the Cleveland Board of Education, as commentator for the two-day session.

The major part of the directing fell this year upon George Poinar, head of the Violin Department of the Conservatory. Audiences have learned to look for skill, artistry, finesse in the directing of Mr. Poinar, and this year's work added to his reputation. He also appeared as violinist, with Marie Snyder, Margaret Rose and Joan Morlan, presenting the String Quartet in B flat, Op. 168, and with Miss Rose, Miss Morlan, Lucille Harley, Carol Pitt, and Blair Cosman in the Forellen Quintet.

The string orchestra, with Poinar conducting, delighted with five minuets and six trios composed in 1813. The Baldwin-Wallace Symphony Orchestra, under the same leader, played the Overture to The Magic Harp, and closed the Festival with a stimulating reading of Symphony No. 4 ("Tragic") in C Minor.

Vocal and Piano Works

Leonard Treash, bass, head of the Voice Department of the Conservatory, greatly pleased his listeners with his singing of five Schubert songs. We especially liked Der Doppelgänger and Der Wanderer. The audience also enjoyed the keenly sympathetic accompaniments of Ruby Chevalier Carroll.

Carl G. Schluer, head of the Piano Department, perennial favorite at the 50 Festivals, received vigorous applause for his playing of the Moments Musicaux in A flat and F Minor, and Impromptu in E flat, Op. 90.

Two choral groups, under the excellent direction of Cecil W. Munk, of the Conservatory, presented this phase of the composer's work. The Women's Choir (40 voices), with Sophia Soeffker at the piano, gave the quietly beautiful Twenty-third Psalm and the Shelleyesque reverberations of God in Nature. The Bach Chorus (70 voices), with Lucille Harley and Lois Sebrell at the pianos, and Mrs. Leonard Treash as soloist, effectively portrayed the Hebraic spirit of Miriam's Song of Triumph, Op. 136. Mrs. Treash gave a brilliant reading of her part.

Inroads of War Overcome

The war has inevitably made inroads here, as everywhere. Dr. Albert Riemenschneider, director of the Conservatory, has said that so long as it is humanly possible this morale-building and spirit-invigorating Festival work will go on. The Bach Chorus retains a forty per cent masculine division. Most of this group are not college students but Berea and Cleveland residents. The Baldwin-Wallace A Cappella Choir has gone for the duration, but the Women's Choir of 40 young college singers carries on.

The dates for the Annual Bach Festival are April 21, 22 and 23, 1944.

Josef Blatt Conducts on Broadway

From Europe's opera houses to the glamor of Broadway, where he is now conducting the musical "hit" Rosalinda, Josef Blatt, though not yet 40, has done a vast amount of baton leadership with some of the most noted opera and symphonic orchestras, and has found time to compose in many forms.

Born in 1906 in Vienna, the son of Russian parents, Mr. Blatt started his piano studies at the age of three and turned to theory and composition at 12. His teacher at the Vienna Music Academy was Joseph Marx, the composer; his conducting teacher was Clemens Krauss. First engaged as an opera conductor at 19, after a few years of apprenticeship as a coach, chorus director and conductor of operettas he became first conductor of the theatre in Teplitz, Czechoslovakia, and later chief of opera in Brünn, the second largest city of that country.

Even during his first years he was often called upon to conduct operas on a few hours' notice without rehearsal. Mr. Blatt never uses a score on his conductor's stand, not even for the first orchestra rehearsal. In this way he has led performances of about 40 operas, ranging from Barber of Seville to Siegfried, Meistersinger and Rosenkavalier.

Besides his engagements as an opera conductor, he led European symphony concerts. His was the last performance of Mahler's Lied von der Erde in Vienna before the Nazi invasion of Austria. In 1937 he came to America, where he has appeared with the New York Philharmonic-Symphony at the Lewisohn Stadium and in Carnegie Hall in a concert of American opera music. He also conducted his own Violin Concerto at Carnegie Hall with Ossy Renardy as soloist. Three months ago he was engaged by the New Opera Company to conduct the Broadway success Rosalinda. Mr. Blatt is also the musical director of the FM radio-station WABF, which is under the supervision of Ira A. Hirschmann, president of the New Friends of Music. In addition to arranging the programs for this station, Mr. Blatt has appeared there as a pianist, giving cycles of piano sonatas by Mozart and Beethoven, alternating with Robert Goldsand.

His compositions include, besides the repeatedly performed Concerto for violin and 14 wind instruments, a Piano Sonata, a Concertino for oboe and strings, a String Quartet, a "Prayer" in four parts for chorus a cappella; and an opera, Moses. This latter work, completed last year, follows new paths in opera composition. Its three acts take, altogether, not quite an hour, and the orchestra comprises only 13 players. Nevertheless, the work calls for a complete opera cast, with chorus and ballet. The musical line, although modern and mostly atonal, rests entirely on the vocal parts, with orchestra giving support to the singers and supplying the harmonic structure rather than painting action in a Wagnerian sense.

JOSEF BLATT
(Photo by Susan Hoeller.)

ISH-TI-OPI,
baritone (Capt. Wesley Robertson), is back in the U. S. after working in England with the Eighth Air Force and Eighth Bomber Command under the direction of Lieut. Gen. Ira C. Eaker, from whom he received a citation for "outstanding services." Capt. Robertson served as Special Service Officer and as liaison officer between the United States troops and the American Red Cross, and as a director of Anglo-American relations. He gave many concerts and lecture recitals at British Universities and clubs. Following an illness, he returned on inactive duty to this country. Later he became a Lieutenant (senior grade) in the American Merchant Marine.

MAURICE ABRAVANEL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

Jerzy Bojanowski
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
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Among Active Baton Artists

NICOLAI MALKO
at the Floating Gardens of Xochimilco, near Mexico City. Mr. Malko recently returned to the United States after conducting four concerts of the Mexican Philharmonic Orchestra. Two concerts were added in response to requests. It was Malko's first visit to Mexico, although he has conducted other orchestras in Central and South America. He conducts the Chicago Woman's and Grand Rapids Symphonies.

JERZY BOJANOWSKI,
re-engaged as conductor of Mi waukee's Music Under the Sta orchestra by the Milwauke County Park Commission. Thi ensemble recently gave two con certs under the auspices of th American Federation of Musi cians; one in Shorewood Audi torium, Milwaukee, and the sec ond in West Bend, Wis.

RUSSELL GERHART,
conductor of the Altoona (Pa.) Civic Symphony, which is celebrating this season the fifteenth anniversary of its founding under his direction.

DR. FREDERICK DVONCH
has been a frequent guest conductor of Symphonic Strings and the Sinfonietta on the WOR Mutual broadcasts.

CARLO PERONI
holds the record of having conducted well over 5,000 opera performances in the United States, Canada and Central America. He recently inaugurated the summer Symphony Concerts in El Paso, Texas, and conducted the opening performances of the Philadelphia La Scala Opera Company in Philadelphia and Baltimore. (Photo by Leon Elzin.)

(Below) EDGAR SCHENKMAN,
American conductor, led four performances of Cimarosa's opera The Secret Marriage at the Juilliard School of Music, New York, Dec. 8, 9, 10 and 11. (Story on Page 34.)

(Below) EDWARD MELTZER,
conductor of the Meltzer Littl Symphony of New York and Ch cago, has recently conducted New York, Chicago, Bosto Pittsburgh, Milwaukee, Provi dence, Hartford, Omaha, an Bridgeport. He made his Eur pean debut as guest conducto with the Vienna Symphony.

MARIO DI CECCO,
conductor of the Civic Orchestra of Waterbury, Connecticut.

(Continued from page 6)

Glenwood Ave.) Soloists: Eugene List and others. 3 concerts. Hugh O'Neill, president (921 Bergen Ave.)

Nutley: Nutley Symphony (50). Nicos Cambourakis, conductor (276 Chestnut St.) Soloists: Helen Jarov and others. Concerts of chamber music and American String Quartet. Robert W. Eldridge, manager (194 Hillside Ave.)

Orange: New Jersey Symphony (95). Dr. Frieder Weissman, conductor. Soloists to be announced. 8 concerts. Russell B. Kingman, manager (4 Central Ave.)

Plainfield: Plainfield Symphony (70). Louis J. Bostelmann, conductor (601 W. 112th St., New York City.) Soloists to be announced. 3 concerts. Henry Bogatko, manager (1020 Park Lane.)

Teaneck: Teaneck Symphony. Otto Radl, conductor (905 Red Road.) A. Thornton Bishop, business manager (1361 Dickerson Road.)

NEW MEXICO

Albuquerque: Albuquerque Civic Symphony (70). William M. Kunkel, conductor (Univ. of New Mexico Music Dept.) Soloists to be selected. 6 concerts. Roy Thompson, manager (Riedling Music Company.)

NEW YORK

Albany: Albany Symphony (85). Rudolph Thomas, conductor (c/o Columbia Univ., New York City). Soloists to be selected. 3 concerts. Joseph C. Klein, manager (82 State St.)

Buffalo: Buffalo Philharmonic (70). Kleinhans Music Hall. Franco Autori, conductor. Soloists: Carroll Glenn, Anne Brown, Percy Grainger, Paul Wittgenstein, Sondra Bianca, Richard Bonelli, Natalie Bodanya, Luigi Silva. 30 concerts. Thomas A. Boris, manager.

Chautauqua: Chautauqua Symphony. Summer concerts. Guest conductors. Hans Goettich, manager.

Forest Hills: Queens Symphonic Society (75). Robert Stanley, conductor (69-29 Exeter St.) Soloists to be selected. 6 concerts. Augustus R. De Vos, chairman, board of trustees (7 Devon Pl.)

New Rochelle: New Rochelle Symphony (40). Siegmund Grosskopf, conductor (185 Canber Ave.) 2 concerts.

New York: New York Philharmonic-Symphony Society (110). Steinway Hall. Artur Rodzinski, musical director. Bruno Walter, Howard Barlow, Rudolph Ganz, associate conductors; Leonard Bernstein, assistant conductor. Soloists: Alexander Brailowsky, Robert Casadesus, Josef Hofmann, Vladimir Horowitz, Rudolf Serkin, Artur Rubinstein, Leonard Pennario, Witold Malcuzynski, William Kapell, Leonard Shure, Zino Francescatti, Bronislaw Huberman, Nathan Milstein, Erica Morini, Ruth Posselt, Albert Spalding, John Corigliano, Joseph Schuster, Leonard Rose, William Lincer and others. 104 concerts. Arthur Judson, manager (113 West 57th St.) Also summer Lewisohn Stadium series (usually 8 weeks), guests.

ORCHESTRAS OF THE AMERICAS

New York: National Orchestral Association (70-90). 135 W. 55th St. Leon Barzin, conductor. Soloists: Anatole Kitain, Eugene List, Carroll Glenn, Louis Kaufman, Duncan Dancers Guild and others. 7 concerts. Barnett Byman, executive secretary.

New York: Saidenberg Little Symphony (25). Daniel Saidenberg, conductor (45 East 82nd St.) Soloists to be selected. 3 New York concerts, tour of Eastern cities. Boosey & Hawkes Artist Bureau, Inc., managers (119 West 57th St.)

Niagara Falls: Niagara Falls Philharmonic (65). Louis Altieri, conductor (1888 South Ave.) Soloists to be selected. 3 concerts. A. R. Connolly, manager (1902 Pine St.)

Peekskill: Peekskill Civic (40). Frank J. Konnerth, conductor (305 Simpson Pl.) Soloists to be announced. 4 concerts. Mrs. Ray H. VanWoerst, secretary, executive committee.

Poughkeepsie: Dutchess County Philharmonic Symphony (65). George Hagstrom, conductor (135 Academy St.) Soloists to be selected. 3 to 6 concerts. Clara Key, manager (103 Market St.)

Potsdam: Potsdam State Symphony (75). Dr. Samuel W. Spurbeck, conductor (61 Leroy St.) Soloists to be announced. 10 concerts. Affiliated with Potsdam State Teachers College.

Rochester: Rochester Philharmonic and Civic (86). (26 Gibbs St.) Jose Iturbi and Guy Fraser Harrison, conductors. Soloists: John Brownlee, Helen Traubel, Betty Humby (Lady Beecham), Jacques Gordon, Luigi Silva, Argentinita and her ensemble. Arthur M. See, manager.

Utica: Utica Civic Symphony (75). E. J. Alderwick (6½ Sherman Pl.), Berrian Shute (College Hill, Clinton), Dr. F. P. Cavallo (1428 Genesee St.), co-conductors. Soloists to be selected. 4 concerts. Mildred Hall, manager (74 Leslie Ave.)

White Plains: White Plains Symphony (50). Louis Green, conductor (12 Crane Ave.) Soloists to be selected. 2 concerts. Alex. Pinney, manager (22 Wayside Lane, Scarsdale.)

White Plains: Westchester Symphony, Louis Green, conductor.

Yonkers: Yonkers Symphony (50). Paul B. Affelder, conductor (201 West 101 St., New York.) 3 concerts. Henry E. Woods, manager (41 North Broadway.)

NORTH CAROLINA

Chapel Hill: North Carolina State Symphony. Dr. Benjamin Swalin, conductor (Univ. of North Carolina), subventioned by State Legislature, ($2,000 a year at present) and gives concerts in some twenty communities of the State.

Charlotte: Charlotte Symphony (55). Piedmont Building. G. S. de Roxlo, conductor. Soloists to be selected. 6 concerts. R. S. Abernathy, Jr., manager.

NORTH DAKOTA

Fargo: Fargo-Moorhead Civic (45). Sigvald Thompson, conductor (Concordia College of Music.) Soloists: local artists. 4 concerts. Mrs. W. S. Shaw, manager (1319 9th St.)

OHIO

Akron: Akron Symphony. Francesco de Leone, conductor.

Berea: Baldwin-Wallace Conservatory Symphony (65). George Poinar, conductor.

Cincinnati: Cincinnati Symphony (88). American Building. Eugene Goossens, conductor. Guest soloists. 45 concerts. J. M. O'Kane, manager (519 Gwynne Building.)

Cincinnati: College of Music Symphony Orchestra, Walter Heermann, conductor. Assisting soloists.

Cincinnati: Cincinnati Conservatory Orchestra. Alexander von Kreisler, conductor.

Cleveland: Cleveland Orchestra (85). 11001 Euclid Ave. Erich Leinsdorf, conductor; Arturo Toscanini, Sir Thomas Beecham, guest conductors; Rudolph Ringwall, associate conductor. Soloists: Yehudi Menuhin, Helen Traubel, Josef Hofmann, Artur Rubinstein, Rudolf Serkin, Efrem Zimbalist, Tossy Spivakovsky, Mary Van Kirk. 148 concerts. C. J. Vosburgh, manager.

Cleveland: Cleveland Women's Orchestra (80). Hyman Schandler, conductor (1153 East Boulevard). Soloists: Natalie Henderson, Ruth Ross, Evelyn Ross, Dorothy Dregalla, Florence Salb. 8 concerts. Mrs. John H. Moore, manager (1779 East 89th St.)

Columbus: Columbus Philharmonic (79). 114 East Broad St. Izler Solomon, conductor. Soloists: Joseph Szigeti, Ellen Ballon, Nell Tangeman, Agnes Wright, Eldon Howells. 7 concerts. Helen E. Heimberger, executive secretary.

Dayton: Dayton Philharmonic. Paul Katz, conductor. Miriam Rosenthal, manager (Biltmore Hotel.)

Newark: Licking County Philharmonic (60). Sam Gelfer, conductor (514 West Main St.) 5 concerts. Mrs. Warren Weisant, manager (Hanover Rd.)

Toledo: Toledo Symphony, George King Raudenbush, conductor (c/o Harrisburg Symphony, Harrisburg, Pa.) Marie C. Hartough, manager (512 Collins St.)

Youngstown: Youngstown Symphony, 505 Union National Bank Building. Michael Ficocelli, conductor. Soloists: Margaret Speaks, Conrad Thibault, Joseph Szigeti, Nino Martini, Helen Olheim, Igor Gorin, Josephine Tuminia, Don Cossack Chorus, Jesus Maria Sanroma. 6 concerts. Theresa Ficocelli, manager.

OKLAHOMA

Enid: Enid Civic Symphony, Herbert L. Stephens, conductor (1907 East Maine St.) Russel Green, manager (106 South Independence St.)

Tulsa: Oklahoma State Symphony (85). Municipal Auditorium. Victor Alessandro, conductor. Soloists: Josef Hofmann, Gregor Piatigorsky, Jose Iturbi, Zino Francescatti, Eileen Farrell, Baccaloni Opera Company, Grace Moore, Draper and Adler, Oscar Levant, Nelson Eddy, Marian Anderson, Don Cossacks, Ballet Theatre, Philadelphia Opera Company, Lawrence Tibbett. 26 concerts. Dean Richardson, manager.

OREGON

Portland: Portland Junior Symphony (100). 313 Studio Building. Jacques Gershkovitch, conductor. Soloists selected competitively from amateur ranks. 3 concerts. Helen M. Erskine, manager.

PENNSYLVANIA

Altoona: Altoona Civic Symphony (65). Russell Gerhart, conductor (914-28 Ave.) Soloists: Abram Chasins, Marita Farell, Benno Rabinof, Lois Bannerman. 5 concerts. Martha Gerhart, manager.

Harrisburg: Harrisburg Symphony (85). George King Raudenbush, conductor (Grayco Apartments). Soloists: Ray Lev, Don Cossack Chorus, Benno Rabinof, Jesus Maria Sanroma, Nadine Conner. 5 concerts and USO series. George R. Naugle, manager (15 South Market Sq.)

Philadelphia: Philadelphia Orchestra (104). 1910 Girard Trust Building. Eugene Ormandy, musical director. Saul Caston, assistant conductor. Bruno Walter, guest conductor. Soloists: Luboshutz and Nemenoff, Patricia Travers, Rudolf Serkin, Oscar Levant, Angel Reyes, William Kapell, William Primrose, Zino Francescatti, Alexander Brailowsky, Helen Traubel, Marisa Regules. 120 concerts. Harl McDonald, manager. Summer series at Robin Hood Dell, Fairmount Park, by some 90 players of Philadelphia and other orchestras under guest conductors, with soloists. David Hocker, manager.

Philadelphia: Germantown Symphony (40-45). Arthur Bennett Lipkin, conductor. Soloists to be selected. 2 or 3 concerts. Edwin C Broome, manager (217 East Sedgewick St.)

Pittsburgh: Pittsburgh Symphony (85). Farmers Bank Building. Fritz Reiner, conductor. Vladimir Bakaleinikoff, assistant conductor. Soloists: Robert Casadesus, Nathan Milstein, Luboshutz and Nemenoff, Ruth Posselt, Artur Rubinstein, Yehudi Menuhin, Lauritz Melchior, Rose Bampton, Joseph Szigeti, Josef Hofmann, Gregor Piatigorsky, Beveridge Webster. 47 concerts. Edward Spector, manager.

Reading: Reading Symphony (75 to 80). 47 South 6th St. Saul Caston, conductor (108 Edgehill Rd., Bala, Pa.) Soloists: Ray Lev, Bronislaw Huberman, Jose Echaniz. 4 concerts. Dorothy Rowe, manager (100 Douglass St.)

Scranton: Scranton Philharmonic. Chamber of Commerce Building. Dr. Frieder Weissmann, conductor. Soloists: Angel Reyes, Leonard Warren, Marisa Regules. 3 concerts. Esther Zychal, executive secretary.

Selinsgrove: Susquehanna Univ. Concert

With Pleasure....

THE MUSICAL COURIER ANNOUNCES THAT,

in accordance with OPA regulations and the universal desire to prevent inflation, it will not increase advertising or subscription rates at the present time. Notwithstanding this procedure and also the current shortage of paper, it is planned to make every issue of vital and telling interest and significance to readers. Current features are to be continued. Among timely topics discussed in early forthcoming issues are:

Radio.....**January 20**

Forecast: Music of 1944-45.....**February 20**

Inter-American Music.....**March 20**

Summer Schools and Festivals.....**April 5**

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Orchestra. Russell C. Hatz, conductor. P. M. Linebaugh, business manager.

York: York Symphony (75). Louis Vyner, conductor (Yorktown Hotel). Soloists: Lauritz Melchior, Edwina Eustis, Elsa Hilger. 4 concerts. Roy O. McLaughlin, manager (506 East Philadelphia St.)

SOUTH CAROLINA

Charleston: Charleston Symphony. J. Albert Fracht, conductor (172 Rutledge Ave.) Soloists: Suzette Forgues, Mary Frances Lehnerts, and another to be selected. 6 concerts; others for service men. Maud Winthrop Gibbon, manager (97 Rutledge Ave.)

Columbia: Columbia Music Festival Orchestra (73). Edwin McArthur, conductor, now on leave. Soloists: Ezio Pinza, Carroll Glenn and others. 10 performances. James Y. Perry, manager (13 Arcade).

TENNESSEE

Cleveland: Bob Jones College Orchestra, Oliver Stainer, conductor.

Knoxville: Knoxville Symphony (45). Bertha Walburn Clark, conductor (708 North 3d Ave.) Soloists to be selected. 3 concerts. Mrs. Beatrice S. Greenman, manager (645 Orlando Ave.)

Memphis: Memphis Symphony (80). Dr. Burnet Corwin Tuthill, conductor (295 Buena Vista). Soloists: Eugenia Buxton, Martha Lipton, Felix Salmond, Lois Bannerman. 4 concerts. Mrs. Ada Norfleet Fuller, president (1585 Central St.)

Nashville: Nashville Symphony. C. Hood, conductor (1808 West End Ave.)

TEXAS

Amarillo: Amarillo Philharmonic. Robert Louis Barron, conductor (1932B Tyler St.) Soloists: Fray and Braggiotti, Philip Williams, Percy Grainger, Mary Louise Beltz. 5 concerts. Rex Baxter, president, (Chamber of Commerce.)

Amarillo: Amarillo Junior Symphony. Robert Louis Barron, conductor. 2 concerts. Same management.

Austin: Austin Symphony (75). Hendrik J. Buytendorp, conductor (2006 Elton Lane.) Soloists to be selected. 16 concerts. Alvin R. Eggeling, manager (107 Municipal Building.)

El Paso: El Paso Symphony (80). H. Arthur Brown, conductor (1615 Arizona St.) Soloists: Mischa Elman, Vronsky and Babin, Raya Garbousova and others. 6 concerts and series of children's concerts. Mrs. Hugh M. Shannon, business manager (Hilton Hotel.)

Fort Worth: Fort Worth Symphony (85). Brooks Morris, conductor. 6 concerts. John Farrell, manager (Century Building.) Plans of orchestra at the moment in abeyance.

Houston: Houston Symphony (80). Ernst Hoffman, conductor (1901 Sharp Pl.) Soloists: Albert Spalding, Claudio Arrau, Helen Traubel, Oscar Levant, Rise Stevens and others. 64 concerts.

San Antonio: San Antonio Symphony (75). Max Reiter, conductor (Robert E. Lee Hotel). Soloists: Grace Moore, Paul Wittgenstein, Jeanette MacDonald, Robert Casadesus, Yehudi Menuhin, Rise Stevens, Richard Crooks, Gregor Piatigorsky, Isaac Stern, Oscar Levant, Baccaloni Opera Company. 30 concerts. Pauline Goldsmith, manager (215 W. Laurel St.)

UTAH

Provo: Brigham Young Univ. Symphony (70). Leroy J. Robertson, conductor. Soloists: Maurice Eisenberg, Andor Foldes, Frederick Dixon. 6 concerts. Louis W. Booth, manager.

Salt Lake City: Utah State Symphony (70). Sir Thomas Beecham, Albert Coates, Nicolai Malko, Horace Britt, Sgt. Hans Heniot, guest conductors. Soloists: Britt String Trio, Leonard Pennario. 6 concerts. Gail Martin, manager (19 W. South Temple.)

VIRGINIA

Roanoke: Roanoke Symphony, Donald McKibbin, conductor (908 South Jefferson St.)

WASHINGTON

Seattle: Seattle Symphony (70). 517 White Building. Guest conductors. Assisting soloists. 20 concerts. Ruth Allen McCreary, manager.

Seattle: Youth Orchestra (57). Moore Theatre. Francis Aranyi, conductor.

Tacoma: Tacoma Philharmonic (60). Eugene Linden, conductor (2424 Bay St.) Soloists: Andor Foldes and others. 4 concerts. Mrs. Richard Derby, manager (Winthrop Hotel).

Walla Walla: Walla Walla Symphony (60). Frank Beenhold, conductor (Whitman Conservatory). 3 concerts. Leila Sutherland, manager (420 South Second Ave.)

WEST VIRGINIA

Charleston: Charleston Symphony (70). Antonio Modarelli, conductor. Soloists: Jose Hiersaux, Dallas Beachley, George Crumb and others. 5 concerts. Dr. C. R. Adams, manager (311 Atlas Building.)

Huntington: Huntington Symphony (50). Raymond A. Schoewe, conductor. 8 concerts. O. T. Frick, manager (P. O. Box 912).

Wheeling: Wheeling Symphony (70). Antonio Modarelli, conductor (3 Additt Ave.) Soloists: Mildred Dilling and others. 5 concerts. Mrs. Gibson L. Caldwell, manager (Kenwood Pl.)

WISCONSIN

Appleton: Appleton Symphony. Gerrie Vogt, conductor. Karl E. Sager, president (1724 North Harriman St.)

Kenosha: Kenosha Symphony (75). Richard Czerwonky, conductor (64 East Lake St., Chicago.) 3 concerts. Ragnhild Congdon, manager (5830 6th Ave.)

La Crosse: Vocational Civic Symphony (75). Leigh Elder, conductor (525 South 10th St.) Soloists: Leigh Elder, Henry J. Williams, Johannus Fossum and others. 8 concerts. J. B. Colman, manager (Vocational School, 6th and Vine Streets.)

Madison: Madison Civic Symphony (76). Dr. Sigfrid Prager, conductor (637 W. Lakeside St.) Soloists: Percy Grainger, Ennio Bolognini, Michael Wilkornivsky, Raymond Koch, Helen Bickerson, Edward Collins. 7 concerts. John L. Bach, manager (319 North Few S)t.

Madison: Univ. Symphony. Prof. Carl E. Bricken, conductor (University Music School.) Occasional concerts.

Milwaukee: Milwaukee Symphony and Sinfonietta (60). Dr. Julius Ehrlich, conductor (622 North Water St.) 5 concerts. Harold Medley Mottram, manager.

Milwaukee: Milwaukee Summer Concerts Orchestra. Jerzy Bojanowski, conductor. Annual outdoor series in summer under Milwaukee County Music Commission sponsorship, with prominent assisting soloists.

Racine: Racine Symphony (50). Frederick Schulte, conductor (Park Ave.) 4 concerts. John Hand, manager (Main St.)

CANADIAN ORCHESTRAS

Montreal: Les Concerts Symphoniques de Montreal (80). Hotel Windsor. Désiré Defauw, conductor. Bruno Walter and Emil Cooper, guest conductors. Soloists: Yehudi Menuhin, Artur Rubinstein, Gregor Piatigorsky, Ross Pratt, Robert Casadesus, Maurice Onderet, Roland Leduc. 24 concerts. Pierre Beique, manager.

Montreal: Montreal Women's Symphony (70). Ethel Stark, conductor (411 Mt. Royal Boulevard.) 10 concerts. Madge E. Brewer, manager (311 Dominion Square Building.)

Saskatoon: Saskatoon Symphony (45). Dean Arthur Collingwood, conductor (Bessborough Hotel.) 4 concerts. E. W. Joe Griffiths, manager (220 7th St.)

Toronto: Toronto Symphony, Sir Ernest MacMillan, conductor; Ettore Mazzoleni, associate. 10 subscription concerts; others on tour. Soloists: Ross Pratt, Lubka Kolessa, Toronto Mendelssohn Choir, Hertha Glaz, Ernest Seitz, Elie Spivak, Artur Rubinstein.

Toronto: Toronto Philharmonic (90). Guest conductors. 24 concerts. Guest soloists. Ernest Johnson, manager (402 Metropolitan Building.)

Vancouver: Vancouver Symphony (71). Sir Ernest MacMillan, Gregori Garbovitsky, Wilhelm Steinberg, Fabien Sevitzky, Howard Barlow, Sir Thomas Beecham, conductors. Soloists: Betty Humby (Lady Beecham), Jan Cherniavsky, Gertrude Hartley Green. 6 concerts. Mrs. Stewart Agnew, manager (632 Seymour St.)

LATIN AMERICAN ORCHESTRAS

Argentina

Buenos Aires: Orquesta Sinfonica, Colon Opera House.

Cordoba: Orquesta Sinfonica, guest conductors.

Rosario: Orquesta Sinfonica, guest conductors.

Brazil

Rio de Janeiro: Rio de Janeiro Philharmonic. Rua Araujo and Burle Marx, conductors.

Rio de Janeiro: Orquestra Municipal Teatro.

Sao Paulo: Orquesta Sinfonica. Herbert de Casto, conductor.

Chile

Santiago: Orquesta Sinfonica, Teatro Municipal. Victor Carvajal, conductor.

Valparaiso: del Orfeon Municipal. Carlos Ugarte Aguirre, conductor.

Colombia

Bogota: Orquesta Sinfonica Nacional. Guillermo Espinosa, conductor.

Cuba

Havana: Orquesta Filarmonic (90). Jose Echaniz and Erich Kleiber, conductors. Eugene Ormandy, Wilhelm Steinberg, guest conductors. Soloists: Jorge Bolet, Angel Reyes and others. 12 concerts. Abelardo Gonzalez Vila, manager (Prado 262, bajos).

Havana: Havana Symphony. Gonzalo Roig, conductor.

Guatemala

Guatemala City: Orquesta Sinfonica. Jose Castaneda, conductor.

Mexico

Mexico City: Orquesta Filarmonica. Erich Kleiber, conductor. Ernesto de Quesada, president.

Mexico City: Orquesta Sonfonica de Mexico. Carlos Chavez, conductor.

Monterrey: Beethoven Symphony. Antonio Ortiz, conductor.

Panama

Panama City: Orquesta Sinfonica. Herbert de Casto, conductor.

Peru

Lima: Sociedad Filarmonic. Prof. Federico Gerdes, conductor.

Puerto Rico

San Juan: Orquesta Filarmonica de Puerto Rico. Augusto Rodriguez, conductor.

San Salvador

San Salvador: Orquesta Sinfonica. Ricardo Huttenrauch, conductor.

Santo Domingo

Ciudad Trujillo: Orquesta Sinfonica. Luis E. Mena, conductor.

Uruguay

Montevideo: Orquesta Sinfonica del Servicio Oficial de Difusion Radio Electrica.

Venezuela

Caracas: Orquesta Sinfonica de Venezuela. Vicente Sojo, conductor.

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CHICAGO

By RENÉ DEVRIES

Chicago

The orchestral season in Chicago presents many aspects of prosperity. Variety in programs and in podium personalities, no less than large attendances, promise a year of eminent satisfaction to music-lovers.

The Chicago Symphony Orchestra under its new musical director, Désiré Defauw, and associate conductor, Hans Lange, is giving 113 concerts in its 53rd season, which extends until late April. Ten programs will also be played in Milwaukee and single events in other cities of the Middle West.

As heretofore, the Chicago schedule is divided into three series of symphony concerts: 28 successive Thursdays evenings; 28 successive Friday afternoons, and 12 Tuesday afternoons. The Young People's Concerts now enter their twenty-fifth year. During the winter there will be two series of six performances each, with identical programs. Series A is for the Public Schools. Series B will be given the third Wednesday afternoon of each month, and is open to season ticket subscription. There will be twenty-two Saturday evening Popular Concerts. These concerts are divided into two series and tickets are sold through agencies established in mercantile, industrial, and welfare centers through the city.

Programs of great musical interest and variety are the aim of both conductors. Among the highlights are all-Brahms, Tchaikovsky and Beethoven lists, to be conducted by DeFauw. Under Lange's direction there will be a two week's Mozart Festival with Artur Schnabel as soloist.

In the Thursday-Friday series the following are being heard as soloists: Claudio Arrau, Alexander Brailowsky, Ania Dorfmann, Vladimir Horowitz, Leonard Pennario, Artur Rubinstein, Artur Schnabel, Rudolph Serkin, pianists; Mischa Elman, Zino Francescatti, Nathan Milstein, Isaac Stern, Joseph Szigetti, John Weicher, violinists; Milton Preves, violist; Edmund Kurtz and Gregor Piatigorsky, violoncellists. The soloists for the Tuesday series are: Arrau, Horowitz, Rubinstein, Schnabel, Elman, Milstein, Stern, Szigeti and Piatigorsky.

The orchestra has undergone several changes as to personnel and began its season on Oct. 14 with ten new members.

Czerwonky Heads Chicago Philharmonic

Richard Czerwonky, founder and conductor of the Chicago Philharmonic Orchestra, began his ninth consecutive season as head of that distinguished group of some seventy-five professional players recently. Annually this outstanding orchestra is chosen by the Chicago Park Board and the Federation of Musicians to play several concerts during the summer in the Grant Park series with noted soloists.

Guests Lead Woman's Symphony

The Woman's Symphony Orchestra of Chicago, founded 27 years ago on April 12, 1916, began its series of three concerts at Orchestra Hall on Nov. 10, when Hans Lange was guest conductor, and Dorothy Maynor, soprano soloist.

Plans for the balance of the season have not been formulated by the Woman's Symphony Orchestral Association, though it is known that at each concert a guest conductor will direct the organization at Orchestra Hall.

Business Men's Orchestra

The Chicago Business Men's Orchestra was founded in 1921 by George Lytton to give the business men of Chicago who are talented musicians an opportunity to play symphonic music. After twenty-two years of intensive effort and training, this organization has developed into an orchestra of 100 members playing three concerts each year in Orchestra Hall with noted soloists. Its 23rd season opened on Nov. 19 with George Dasch conducting and Robert Quick as violin soloist. At the next concert on Jan. 18, Percy Grainger, pianist, will be soloist, and Doris Doree, soprano, is to be assisting artist at the final program, April 18.

Chicago Piano Symphony

Antoinette Rich, founder and musical director of the Chicago Piano Symphony Orchestra, has announced the second concert season of this group, to open in 1944 at Orchestra Hall. A three-concert series will be presented. The first event will be given on January 17, the second on March 27, and the third date is to be announced later.

The versatile young director has added another orchestra to her list this year, the Grant Ladies Piano Symphony Orchestra. Both the Youth Piano Symphony Orchestra and the Grant Ladies Piano Symphony Orchestra will appear as guests of the Chicago All-Girl Piano Symphony Orchestra this season.

Spectacular programs of classical and modern compositions are being planned and arranged to appeal to both the musician and layman.

Melchior Dined by Danish Royal Guards

Lauritz Melchior formed the Middle States Chapter of the Danish Royal Guards Society last April. Members have all served in the Danish Royal Guards, where one of the requirements is that each must be over six feet tall. The Chicago chapter gives a dinner each year in honor of Mr. Melchior, when the guardsmen go through the traditional ritual of presenting the colors. The surprise this year was Yvonne Chauvau, young and beautiful soprano from the class of Maria Hussa and S. Arnold Greve, who sang with warm and appealing voice several ballads and operatic arias.

Kenosha Symphony to Present Soloists

KENOSHA, WIS.—The Kenosha Symphony Orchestra, Richard Czerwonky, musical director and conductor, is offering three concerts to its expanding patronage. The first was on Dec. 2, and other programs are to be given on Feb. 24 and April 27. At the opening concert Monna Van, dramatic soprano of the Chicago and Columbia Opera Companies, was the admired soloist. Wanda Paul, pianist, is assisting artist for the second concert, and Mr. Czerwonky is to be the violin soloist for the final event of the series.

Waukegan Concert Series Opened

WAUKEGAN, ILL.—The eighth season of the Waukegan Concert Series got under way on Nov. 7. As in the past, the Waukegan Philharmonic Orchestra and the Concert Chorus are featured. The Philharmonic has Ennio Bolognini as regular conductor and Rico Marcelli, well-known symphonic conductor, directs the chorus. Four programs are scheduled for 1943-44, all in the Waukegan High School. Hugo Kolberg, violinist, appeared as soloist at the inaugural concert; Rudolph Ganz is the attraction at the second; Virginia Duffy, child soprano, will be heard at the third event. The series will close April 23, when Clair Omar Musser, marimba player, will be assisting artist.

CAROL SILVER,

chosen as the Midwest's outstanding pianist by the Adult Educational Council of Chicago, will play her awarded recital in the Musical Arts Piano Series on Jan. 4 in Orchestra Hall, Chicago. (Photo by G. Nelidoff.)

Ada Belle Files Heard in Concert and Opera

Ada Belle Files, contralto of the Philadelphia-La Scala Grand Opera Company, after filling several important assignments in opera was called upon to sing at the 103rd Concert of the New Jersey Chamber Music Society at Norwalk. Later Miss Files gave recitals in Cincinnati and Cleveland.

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Marcelli, Composer-Conductor, Has Versatile Career

CHICAGO.—The musical talent of Rico Marcelli was shown at the age of seven when he listened to a lecture on composition—intended, of course, for much older students. He put what he heard into practise by writing a gavotte for strings, which, incidentally, was played a season ago for an audience of 75,000 in Chicago's Grant Park.

Between the writing and the most recent playing of that first work, there lies the story of a brilliant musical career. At 14, Marcelli secured employment as second horn player in the orchestra of the Teatro Municipal de Santiago, Chile's leading symphonic organization. Meanwhile he studied violin at the National Conservatory of Chile, winning the Prix de Rome. At 17, Marcelli had already won his doctor's degree in music and was offered a professorship in the National Conservatory of Ecuador. He accepted, and after three years the Ecuadorian Government appointed him artistic director of the Teatro Sucre de Quito, where he won success as an opera conductor.

But having dreamt of the marvels of the Northern Continent, Marcelli came to San Francisco, appearing first as conductor-composer at the Panama-Pacific Exposition. At that time he was commissioned to write a score for a motion picture, and he hastened to accept. The score was for Salome, starring Nazimova, and Marcelli's music provided a stirring background for the Russian star's dramatic performance. The following year he wrote the music for the musical drama La Marseillaise, which was produced in San Francisco on Bastille Day. Two years later, Marcelli composed his Ilya of Murom and produced it personally under the auspices of the San Francisco Bohemian Club. Meanwhile he appeared as guest conductor at the Hollywood Bowl and with the San Francisco Symphony. In 1925, he wrote Immortal Light, honoring the memory of Thomas Alva Edison, conducting its first performance in the Ford Bowl at the San Diego Exposition. The possibilities of commercial broadcasting took him to Radio City, in New York, where he performed 152 programs. He also wrote his third opera, Liefkronan, and returned to San Francisco to give its premiere in July, 1937.

During the past two years, Marcelli has appeared as conductor of a symphony orchestra over a network of Central and South American stations, and for eight years he has conducted an annual series of concerts in the Grant Park season.

RICCO MARCELLI

EDWARD MOLITORE

Molitore Joins Faculty of Chicago Musical College

CHICAGO—Edward Molitore, well-known tenor, who has been appointed to the faculty of the Chicago Musical College, has a background of scholastic and musical experience which makes him unusually qualified for success in his field.

A graduate of Northwestern University, he was sent to Italy to further his operatic training by the Juilliard Musical Foundation. On his return to the United States he sang leading roles for six seasons with the Detroit Civic Opera Company, five with the Philadelphia Summer Opera, seven with the Cincinnati Summer Opera, and two at the Lewisohn Stadium in New York, also touring as guest artist with the San Carlo Opera Company. In the field of oratorio, Mr. Molitore has appeared with many choral societies, including the North Shore Festival and the Cincinnati May Festival, has been guest soloist with the Chicago, Minneapolis, Detroit and Cincinnati Symphony Orchestras. He has taught voice in New York, Los Angeles, Cincinnati, and Chicago. His wife, Camilla Tentera Molitore, soprano, also a member of the faculty of Chicago Musical College, has been appointed to the faculty of Mount Mary College, Milwaukee, Wisc., where she teaches voice and directs the Glee Club.

Krenek Plays and Lectures in Duluth

DULUTH, MINN.—Ernst Krenek, noted composer, now Dean of the School of Fine Arts of Hamline University, St. Paul, gave an informal talk here on Nov. 27, at a dinner given by the Manuscript group of the Matinee Musicale. Mr. Krenek discussed the enjoyment of music, the place of the creative artist in the modern world, and pedagogical problems, and illustrated atonality by playing his twelve piano pieces recently published by G. Schirmer. A lively discussion followed. C. S.

Milstein Heard by Sailors

Nathan Milstein, violinist, was soloist with the Naval Training Station Concert Band, on Nov. 4 at the U. S. Naval Training Station, Great Lakes, Ill. Lehman Engel, Mus. 2C, conducted. Milstein played works of Paganini-Kreisler, Massenet, Wieniawski, De Falla-Kreisler, Chopin-Milstein, Moussorgsky-Milstein and Sarasate.

IN HOLLYWOOD.

Monna Van and Dennis Morgan at the Warner Bros. Studios during the soprano's recent visit to the Cinema City. Mr. Morgan's latest picture, The Desert Song, was recently released.

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SACRED REFLECTIONS, compiled and arranged by Leopold Rovenger. Rubank Inc. 75 cents.

The editions of hymns used in Sunday Schools and churches although complete, are not scored specifically for the piano and not edited and fingered for the young or adult player with limited technic. To these Sacred Reflections is dedicated. Here are forty-eight of the best melodies chosen for their universal appeal, with words of the first stanza of each hymn. This collection is recommended for many reasons, not the least of which is the musical background supplied by familiarity with this religious music.

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RAPSODIE, on a theme by Paganini, by Rachmaninoff Op. 43. Abridged arrangement for two pianos, four hands by Cecily Lambert. Charles Foley. $2.

This is a find for two-piano teams. Seldom has a two-piano arrangement been as well timed for popular taste. The allegro vivace and tempo di minuetto themes are hummed and whistled and genuinely appreciated everywhere. Perhaps you have been asked to identify them for an enthusiastic pupil. The arrangement is carefully worked out for two pianos and is a faithful reproduction of the Rapsodie in part. It would be wise to start preparations now for a spring recital as much review is necessary unless the two pianists are accustomed to playing together. One copy required for performance.

PIANO SOLOS

CHERRY RIPE, by Jean Williams. Schroeder and Gunther Inc. 30 cents.

The reiteration of a theme suggested by robins at their annual cherry festival gives this piece its appeal to children. Although it was written for children, they need not have the feeling of being played down to, since the piece is worthy of study for its musical value. The first part is written entirely in the treble clef and the parts to be played by the left hand are nearly all in five finger position. Try this piece with middle or advanced first year pupils.

GRANDEUR OF THE SEA, by Cleo A. Hibbs. Volkwein Bros., Inc. 30 cents.

Two pages in the key of C major, 4/4 rhythm, grade 2C. Much of the keyboard is used requiring the use of four staves. Study will be simplified if the melody part and the chord accompaniment are first learned separately. It provides good practice in pedaling and the preparation of the hand for new chord groups in advance of playing. As one teacher remarked of a piece of this kind, "It gives the pupil the feeling of being a real pianist."

Bernice Frost Says....

Chopin Waltzes

I have taught for many years and studied with several excellent teachers. My pupils, generally speaking show fairly satisfying results in their playing. However, I am never pleased with their playing of the Chopin waltzes and have concluded I do not teach them properly. They are played at good tempos, correct phrasing, dynamics, etc., but they lack style and sufficient rubato. Can you offer something helpful on this? B. C.

Your state of dissatisfaction is one common to most of us. To play Chopin well, one must study more and more of his compositions, for then only will the pupil begin to sense the subtle style and interpretation needed for true Chopin playing. You may have given the waltzes to your pupils before they were actually prepared for them, for, as you say, they play them technically well, but that is only the first preparation. Duly impress all students with the correct idea of rubato—that the rhythm must be maintained. Toscanini's conducting is a superb example of this. Select some fine recordings of the waltzes and let pupils hear them.

Educational Manuscripts

I have written some easy teaching pieces for piano, but since I have had no study in composition, I should like to have these pieces examined before sending them to a publisher. Can you tell me where or to whom I might send them for examination? P. B.

I suggest that you contact a reliable teacher of harmony or composition, telling him or her exactly what you want and asking the fee. Also suggest that if you wish to continue your writing, you should begin at once to study composition. Composing for your own pleasure is good musical recreation, but if you hope to have your compositions published, especially for educational purposes, you must be thoroughly prepared.

Accenting

In teaching early grade pupils, which is it better to stress, the accenting of the strong beats in each measure or the accenting of the first notes of each phrase? I find my pupils often stress one and neglect the other, or develop a jerky sort of playing. Any help on this will be appreciated. P. W.

Perhaps you have been working for too heavy an accent in both instances. Try a phrase accent in the hand having the melody, with a light pulse on the strong beats in the other hand. There is certainly nothing more unmusical than hearing a middle note of a phrase "poked out" simply because it happens to fall on a beat of the measure. Also, serious tension can be developed in the left hand, especially by over accenting the measure beats.

Schubert's Piano Music

I should like to teach more of Schubert's music, but I find most of it rather too advanced for the average pupils I have. Perhaps it is because I am not too familiar with his works. I have used mostly the Impromptus and Moments Musicaux. If there are easier pieces, could you give me a list of them? K. L. C.

Some of the easier works of Schubert include his Waltzes, Country Dances and Ecossaises, as well as some of the movements from his Sonatas. There are five sets of Schubert Waltzes arranged by Guy Maier, which you will find delightful and very useful.

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LOS ANGELES

KURT BAUM,
tenor of the Metropolitan Opera Association, is a movie fan. Here he is in Hollywood, examining prints of screen stars before Grauman's Chinese Theatre.

By RICHARD DRAKE SAUNDERS

A friendly audience approved the Southern California Opera Co.'s presentation of Verdi's La Traviata in Royce Hall where it had commendably modernized staging by Vladimir Rosing and traditional conducting by Fulgenzio Guerrieri. John Shaffer, as the elder Germont, showed an opulent baritone and brought down the house with his Di Provenza. Joseph Sullivan sang Alfredo in a clear tenor. Carol Manners proved an inadequate Violetta and Anne Emerson showed some sweet tones in the brief role of Flora.

Dancers Plus . . .

The unique talents of Dancer Paul Draper and Harmonicist Larry Adler were combined in a program in the Philharmonic Auditorium Nov. 11, with Arthur Ferrante at the piano to provide exceptionally skilful accompaniments.

Carmen Amaya's lightning turns and whirls again delighted spectators as the flamenco dancer and her troupe paid their annual visit to the Philharmonic Auditorium recently. It was much the same program she has always offered before, with the spirited Carmen supported by members of her family, Raymond Sachse at the piano and Sabicas with his guitar.

PASSED AWAY

MAY BEEGLE, 56, one of the country's best-known concert managers, died in Pittsburgh, Pa., on Dec. 8 after an illness of a year. Born in Bedford, Pa., she entered the concert field as secretary to William Mossman, manager of the old Pittsburgh Orchestra under Paur. After the disbanding of that group, she organized the Pittsburgh Orchestra Association, which brought visiting orchestras to that city. Her annual concert series, starting in 1923, had included some of the most notable artists, and she had presented the Chicago Opera Company in an 8-performance series, the NBC Symphony under Toscanini and other attractions. She was an honorary member of Mu Phi Epsilon and many clubs. A brother, Thomas P. Beegle, survives, who is carrying on her concert activities.

IDA KREHM VISITS ALEXANDER TANSMAN
in Hollywood. Miss Krehm recently gave a piano recital at St. Mary's College of the Woods, Terre Haute, Ind. Mr. Tansman subsequently conducted his new Symphony with the New York Philharmonic.

RAFAELO DIAZ, 58, former Metropolitan Opera tenor, died on Dec. 12 in his New York apartment of a cerebral hemmorhage. He had given a concert only a few days previously in Butler, Pa. Mr. Diaz was born in San Antonio, Tex., and had planned a career as a pianist. He studied in this country and then went to the Stern Conservatory in Berlin. When his voice was discovered he went to Italy for study with Sabatini. In this country his debut was made with the Boston Opera Company and, after two seasons, he toured with Tetrazzini. He made his Metropolitan debut in 1918 with Geraldine Farrar in Thais. He remained with the company until 1936 and was particularly known for his impersonation of the Astrologer in Le Coq d'Or, a role which he sang in the American premiere of the opera. Mr. Diaz later toured with the Scotti Opera Company and with the group which presented Deems Taylor's The King's Henchman. He also concertized and for several recent seasons had appeared in and managed a series of musicales at the Waldorf-Astoria. Surviving are his mother and a sister.

JAMES LIEBLING, cellist, died in New York on Dec. 5. Born there, he was graduated with high honors from the College of the City of New York, after which he took a degree at the New York University School of Law. However, with outstanding talent and love for the cello, he gave up practice of law, went to Europe and perfected himself on his instrument under Anton Hekking in Berlin, and Julius Klengel in Leipsig. He made concert tours abroad, and after returning to America, became a member for eight years of the New York Philharmonic, and later was solo cellist of the Cincinnati Orchestra. He is survived by his wife and two daughters, his sister Estelle and brother Leonard.

MRS. EDNA LAWYER SPEAKS, mother of Margaret Speaks, concert and radio soprano, died on Dec. 7 at her Columbus, Ohio, home.

MARGARET McCONNELL HUHN, wife of Bruno Huhn, composer-conductor, died on Dec. 14 in New York. Four sisters and two brothers also survive.

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This brief rhapsody, which covers only fifteen pages in the piano-conductor's score, is practically made. It alternates between bustling and more plaintive melodic themes, all effectively orchestrated. The composer's penchant for writing all his accidentals on the staff and not using key signatures makes reading a bit more difficult, but the work is not out of the range of an advanced school orchestra. Rugged effects are achieved by means of fifths played on open strings.

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MUSIC OF OUR TIME, 12 Orchestral Compositions by American Contemporaries; edited and arranged by Karl D. Van Hoesen. Carl Fischer, Inc., New York. Piano-conductor's score, $1.50; parts, 75 cents.

A collection of short modern orchestral works by American composers suitable for use by school orchestras, not necessarily of the most aggressive modern coterie, though all the scores have a contemporary feeling. Included are the Dance Overture from Burrill Phillips' Symphony Concertante; excerpt from the first movement of Howard Hanson's Romantic Symphony; Solitude by Frederick Wotman; Pages from Negro History, by William Grant Still (3 especially interesting sections, Africa, Slavery and Emancipation), Nocturne, Walter Mourant; Fugato on a Well-Known Theme, Robert McBride; Gavotte, Gardner Read; Sarabande, Wayne Barlow; Gigue Frederick Hunt; Promenade, Kurt Kennan; Allegretto Scherzando, from Sinfonietta No. 1, by George F. McKay, and In the Fenway, from Boston Sketches, by Paul White. That many of these works issued from the notable laboratory for composers at the Eastman School of Music is a guarantee that they are representative of diversified talents from many parts of the country. Heartily recommended to modern-minded conductors.

HAMPTON MINIATURE ARROW SCORES. Edward B. Marks Music Corp. Volumes 8 and 9; $1.25 and $1.00.

The arrow system used in these volumes was designed by Albert E. Wier to facilitate score reading and following the melodic line. The eighth volume of the Hampton Miniature Arrow Scores contains Rimsky-Korsakoff's Symphonic Suite from Le Coq d'Or, Ippolitoff-Ivanoff's Caucasian Sketches and Smetana's Symphonic Poem, The Moldau. Volume 9 is devoted to Rossini exclusively and includes the overtures to William Tell, Barber of Seville, Italian In Algiers, Gazza ladra Tancredi and Semiramide.

Spalding's Autobiography Charms

RISE TO FOLLOW (title taken from a Landor poem) is the unusual title of Albert Spalding's newly published autobiography (Henry Holt & Co.; $3.50) a volume of anecdotal reminiscence written with a light touch and much charm of style. He tells of his early years as a prodigy, his struggle to overcome the handicap of a rich father, and he speaks frankly of his few failures and modestly of his many successes. His travels and his encounters with a host of celebrated persons all over the world are set down fascinatingly, keen observation and gentle humor spicing the descriptions throughout. Especially arresting in view of present world conditions, are the chapwhen Spalding served with distinction ters relating to the first World War, in several capacities, including the position of aide to Fiorello La Guardia. Generous praise is bestowed by the author on his best known violin colleagues past and present. One lays down the book with the feeling that communion has been had with a top rank artist, a keen student of life and people, and a gentleman of consideration and tact.

STEPS TO PARNASSUS, by Johann Joseph Fux, has the subtitle, The Study of Counterpoint. Fux's (1660-1741) original title was Gradus ad Parnassum (he wrote in Latin) and the present translator and editor is Alfred Mann, with the collaboration of John St. Edmunds. (W. W. Norton & Co. $3.)

Bach Haydn, Mozart and Beethoven thought highly of the Fux material, and since their time it has furnished the basic theories for many contrapuntal textbooks and teachings. The Mann-St. Edmunds is the only available English version and usefully retains the dialogue form employed by Fux, which greatly aids the simple clarity with which he explains the methods of handling two or more melodic subjects in simultaneous harmonic and rhythmic affiliation. Even so modern a composer as Hindemith has paid this tribute: "Perhaps the craft of composition would really have fallen into decline if Fux's Gradus had not set up a standard." The most authoritative biography of Fux is by Köchel, published in 1872. Musical examples feature almost all the 155 pages of Steps to Parnassus.

For Violin and Piano

TWELVE SELECTED PIECES by D. Scarlatti (Vol. I), transcribed by Jascha Heifetz. Carl Fischer, Inc., New York. $1.50.

Heifetz's latest among a growing gallery of scholarly transcriptions are six movements from various suites of Domenico Scarlatti. (An equal number are to follow in a second volume). Included are Andantes from Suites 7 and 38; Allegros from Suites 19, 21 and 38; and a Minuetto. They offer smoothly melodious slow movements, of aristocratic charm, and spirited *allegros*, all typical of the younger Scarlatti's harpsichord music, which was revolutionary in many details for its day. Technically, these pieces are of moderate difficulty, offering some double-stopping, staccato playing and much rapid passage-work that needs to be played with precision and command of style. A delightful 18th-century bouquet.

For Piano

15 ETUDES DE VIRTUOSITÉ by M. Moszkowski. Enoch & Co., Boosey & Hawkes, Inc., U.S.A. distributors, $2.50.

This volume has been out of print for some time. It is a welcome acquisition for the aspiring virtuoso as well as for the one who has already arrived. There are interesting studies for scales, arpeggios, octaves, broken chords, thirds, etc. However, these are much more than mere exercises for special attention is given to phrasing, melodic line, and legato passages.

VARIATIONS ON A THEME by Haydn, by Brahms. G. Schirmer, Inc., New York, 75 cents.

The arranger of this work, which was originally written for orchestra, is unknown. It is comforting to know that one no longer needs a second piano and pianist (the only other arrangements to our knowledge are for two pianos or orchestra) to enjoy playing this piece. The work is not too difficult but it is recommended that only the experienced pianist try it.

For Voice and Piano

SEVEN SPANISH FOLK SONG, by Manuel de Falla; French text by Paul Milliet; English versions by Elaine de Sincay. Associated Music Publishers, New York. $2.50.

Inimitable settings of folk texts. Some of these numbers are familiar from inclusion on recital lists, but the new edition has a cleverly devised set of English translations, which show the vocal line, with the piano parts indicated in lighter notes—all this appearing on a special 8-page inset. The songs portray contrasted emotions—the titles being The Moorish Cloth, Murcian Seguidilla (in which a fickle lover is taunted), Astauriana, Jota (a passionate, mournful love song), Lullaby (Nana), Song, and Polo (a lament on the sorrow of love). All are in attractive dance lilts, and require much agility and rhythmic mastery in the singer. Published for both high and low voice.

NEW YORK, lyric by Nathan Goodman, music by Irene Shannon.

A rather serious little number in which Manhattan is apostrophized in a refrain, "New York, the ethereal city by

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New Choral Issues

SATB

WE PRAISE THEE, by Carl F. Mueller. G. Schirmer, Inc., New York. 15c. Partial use of the Laudamus Te text is made in this new anthem which contrasts major and minor idiom with fugual-like movement and builds to climax on the words Holy Lord.

IF I SPEAK WITH THE TONGUES OF MEN, by Clair Leonard. Composers Press, Inc., New York. 20c. This setting of a familiar excerpt from First Corinthians received first place in the 1943 Composers Press Publication Award Contest. An ambitious number, its difficulties are enhanced by the piano accompaniment being marked only for rehearsal. It is a massive and effective setting of a strong text.

PROCESSIONAL, by George LeRoy Lindsay, who also provides the text. Theodore Presser Co. 12c. Five verses are provided, the second being set for soprano or tenor solo, the fourth with the same setting being suggested for quartet or semi-chorus while the last is practically a repetition of the first and third. A stately number suitable for patriotic occasions.

REVERIE, by Frederic Fay Swift, also author of the text. Edward B. Marks Music Corp. 20c. Another in the Radio City Choral Series. An alto solo sets the principal thought in this group. Extensive use of divisi parts throughout and humming support make it highly effective despite some close harmony features. An a cappella number.

SSAA

TWO PLATO SETTINGS, by Martha Alter. Galaxy Music Corp. 18c. The first, Country Gods, starts slowly and softly, the tempo being slightly increased later for the middle section. The flute has its distinct place with a counter-melody and the number concludes with a softly spoken "silence." The second is entitled Country Music. With contrasting rhythms, it is pastorale in mood and again the flute is of major importance. These out of the ordinary numbers can provide interesting contrasts on a program of women's choruses.

THE SONG OF VICTORY, by Laura Ketterer, words by Carolyn Mahaffey. J. Fischer & Bro. 18c. A martial-like number which opens in unison, with full chordal accompaniment. A first soprano solo, against a humming support by the other voices, in two parts, provides a middle section before a startling minor chord climax.

SAB

THE NIGHTINGALE, by Tchaikovsky, arranged by N. Clifford Page, English translation by Jane and Deems Taylor and Kurt Schindler. Oliver Ditson Co. 10c. A not difficult arrangement of what has come to be regarded almost as a folksong.

PLAY GYPSIES—DANCE GYPSIES, by Emmerich Kalman, arranged by Douglas MacLean. Harms, Inc. 15c. This popular ditty is thus made available for school and similar combinations with the sopranos and altos having an opportunity at the melody.

SSA

THE CLOTHS OF HEAVEN, by Thomas F. Dunhill, choral version by Katherine K. Davis, text by W. B. Yeats. Galaxy Music Corp. 15c. The second sopranos announce the main idea and later it returns to them as the other parts softly sing an "ah," the number concluding with the two lower voices, in imitation, gradually diminishing to a ppp.

MADAME JEANETTE, by Alan Murray, arranged by Edward S. Breck. Paterson's Publications, Ltd., Carl Fischer, Inc., N. Y. agents. 12c. A poignant text, reflecting a tragedy of the last World War, is set simply and in marked rhythmic manner with the parts occasionally divisi.

THE LARK IN THE MORN, Somerset folksong arranged by Gwynn S. Belmont. J. Fischer & Bro. 15c. Another in the Elmira College Choral Series. Except for a low F in the alto, this graceful and cheerful item should present no difficulties for the usual female chorus. It has a charm and lilt reflecting the folk idiom.

WALTZING MATILDA, by Marie Cowan, arranged by Edward S. Breck. Allan & Co., Ltd., Melbourne, Carl Fischer, Inc., New York. This "unofficial" song of the Aussies which has swept the world, is now available for three-part women's chorus. The arrangement gives brief soli to the two lower parts with a brief excursion, in the refrain, when the second soprano takes over the melody.

TBB

TRAMP! TRAMP! TRAMP!, by Victor Herbert, arranged by Douglas MacLean. M. Witmark & Sons, 15c. A baritone solo opens this familiar number while the other parts have a reiterated "tramp" before the melody passes into the full baritone section.

SING A SONG OF SAILORS, by Gustav Klemm. Theodore Presser Co. 12c. With its occasional "Yo, heave, ho's," this bit of "nautical nonsense" as the Baltimore composer has subtitled it, can give a three-part male group as well as its audience much to enjoy for the Klemm melodic line is again present.

TTBB

TUTÚ MARAMBA, Brazilian folksong, arranged by Howard D. McKinney who has provided the text also from the original Portuguese. J. Fischer & Bro. 15c. An interesting and not difficult arrangement of the story of the Brazilian "bogeyman" which offers solo brevities.

ERIE CANAL, American folksong, freely arranged by Marshall Bartholomew. G. Schirmer, Inc. 10c. Another in the Yale Glee Club series. The setting offers solo verses with four-part orthodox arrangement for the choruses.

N. Y. Music Center Opens

The new City Center of Music and Drama was opened on Saturday evening, Dec. 11, in the former Mecca Temple at 135 West 55th Street, redecorated and refurbished. Mayor La Guardia, who sponsored the project and enlisted the co-operation of a group of City officials and other prominent citizens, made the inaugural address, and Newbold Morris also spoke.

At the conclusion of his speech, the New York Philharmonic played Happy Birthday to You, it being His Honor's sixty-first aniversary. Lawrence Tibbett sang The Star Spangled Banner, and later put his established stylistic suavity into Vision Fugitive from Massenet's Herodiade. The orchestra (Rodzinski conducting) played Beethoven's Leonora Overture No. 3, Tchaikovsky's Fourth and Gershwin's An American in Paris. About 2,800 persons were present.

New Viola Concerto

Arthur Benjamin is composing a concerto for viola and orchestra for William Primrose, which will be introduced by Eugene Ormandy, with Primrose as soloist, at the Philadelphia Orchestra concerts of March 3, 4 and 6.

ARNOLD ZEMACHSON

Arnold Zemachson Works Played By Many Orchestras

Arnold Zemachson, who came to this country from Russia in 1910, has had his compositions played by leading orchestras here under such conductors as Stokowski, Rodzinski, Ormandy, Stock, Gabrilowitsch and Golschmann. His best known work is the Chorale and Fugue in D Minor which has been given more than 150 performances since Stokowski and the Philadelphia Orchestra premiered it in 1930. His Concerto Grosso in E Minor was dedicated to the late Dr. Stock and played for the first time by him and the Chicago Symphony.

In addition to his works for orchestra, Mr. Zemachson has written for piano, chamber ensemble, choral works with orchestra, songs for mixed choruses, motets and madrigals.

BUY WAR BONDS AND STAMPS

Norwich, N. Y., Series Opened by Cordon

NORWICH, N. Y.—Opening the local Community Concerts course, Norman Cordon, Metropolitan Opera bass, captivated the large audience in the high school auditorium. Archie Black gave notable pianistic support and also played two solos. George W. Brooks, president, reports a large increase of local patrons, more than offsetting the loss of those from out of town who cannot come because of gasoline rationing.

Suzanne Brookins, eight, won felicitations for her singing of a Silesian folksong at a recent service in the Episcopal Church. Her father is the local sheriff. Dr. Victor R. Ells supervised the first program of the Monday Musical Club, Helen Oates, president. A new lecture series has been inaugurated. At Sidney, a concert group has been organized and will present the Don Cossacks, Hilde Somer and Anna Kaskas.

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In the Studios

La Forge-Berumen

Emma Otero, Cuban soprano, made her debut in Rossini's Barber of Seville at Providence, R. I., with the Connecticut Opera Company. Another engagement was with the Chamber Music Guild in Washington, D. C., when she was called at the last moment to appear for Arlene Farrell. Thomas Hayward, Kansas City tenor, also appeared with the Chamber Music Guild in Washington.

Walter Cassel, Metropolitan Opera baritone, was heard recently in a benefit concert at Toronto for the Navy League of Canada with André Kostelanetz as guest conductor of the Toronto Symphony.

These artists are from the La Forge-Berúmen studios.

James Morrison

Arias from La Forza del Destino, Cavalleria Rusticana, Alceste, Mme. Butterfly, and Scipio were included on the program given by 12 students at the James Morrison Studio. Mr. Morrison was at the piano.

Three students gave a concert on Dec. 5 at the Teaneck Presbyterian Church. They were Ruth Marshall, Elizabeth Palmer, and Bertha Savage. Oscar Vaughn, baritone, was guest artist. Mr. Morrison accompanied the singers. The chorus choir also participated under the direction of Arthur Clough.

Reinald Werrenrath

Reinald Werrenrath assisted his young pupil, Elizabeth Ann Campbell at her Plainfield, N. J., recital. He sang an aria from Messiah, several songs and then joined her in a duet from Don Giovanni. Miss Campbell was heard in an aria from the same work and various songs. Ruth Coe was the accompanist.

On Dec. 15 Mr. Werrenrath conducted the Mendelssohn Club of Albany in its 100th concert. Eileen Farell was soloist. On Dec. 18 when the New York Oratorio Society gave its annual performance of Messiah in Carnegie Hall, Mr. Werrenrath was a member of the solo quartet.

Composers Press Series Opens at Haubiel Studios

At the opening concert in the Composers Press Concert Series presented at the Haubiel Studios, New York, the opening number was Antonio Lora's Trio in C Minor for violin, piano and cello. The artists included Karl Kraeuter, violinist; Phyllis Kraeuter, cellist, and the composer.

Three songs by John Haussermann were sung by Ellen Repp, contralto, with Louise Haydon at the piano. Mildred Hunt, flutist, was accompanied by Charles Haubiel in solos by Skilton, Krebs and Mr. Haubiel. Miss Repp also sang numbers by Ernst Bacon and Daniel Gregory Mason. Three flute trios by Mr. Haubiel were played by Miss Hunt, Adele Lasker and Lorner Wren. The program concluded with Harold Morris' fourth piano sonata played by Thomas Richner.

Maria Safonoff Speaks to Teachers

Maria Safonoff gave an illustrated synopsis, at the piano, of the book, New Formula for the Piano Teacher and Student, written by her father, the late Wassili Safonoff, at the Dec. 2 meeting of the Piano Teachers Congress in Steinway Hall. Minna Rittenband and Raissa Tselentis also spoke. Marie F. Hall played original compositions.

Associated Teachers Meet

Rose Raymond spoke on "Clearing Up Some Misconceptions of the Matthay Principles" before the Associated Music Teachers League in Steinway Hall. Miss Raymond also played compositions of Schubert, Beethoven, Chopin and Liszt.

Oxford Teachers Hear McConathy

Dr. Osbourne McConathy discussed current piano teaching at the Dec. 9 meeting of the New York Chapter of the Oxford Piano Teachers Guild. The meeting was held in the Carl Fischer Recording Studio.

PROFESSOR VIKTOR FUCHS
visits his pupil Irene Jessner, Metropolitan Opera soprano, in her new Westchester County house. He recently returned from Hollywood.

Mu Phi Epsilon Marks 40th Anniversary

The 40th anniversary of its founding was observed by Mu Phi Epsilon, music honor society, on Nov. 13, its Founders Day. Programs were presented in colleges and universities by both active and alumnae chapters. In New York, Mrs. H. H. A. Beach, American composer and member of the organization, was honored by Tau Alpha Chapter. Three of her songs were sung by Harriet Henders. Margaret Smith played violin numbers.

National President Ava Comin Case, who has been visiting Eastern chapters, attended a meeting of Tau Alpha in its new chapter rooms at the Panhellenic Club. Three new members, Helen Traubel, Metropolitan Opera soprano, Doris Frerichs and Grace Albrecht, were initiated.

Luboshutz and Nemenoff Fulfilling 50 Concerts

Pierre Luboshutz and Genia Nemenoff, duo-pianists, are fulfilling 50 coast-to-coast engagements this season. On Nov. 5, 6, and 8 in Philadelphia and Nov. 9 in New York, they gave the first performances of Martinu's new Concerto, written especially for them, with the Philadelphia Orchestra. On Nov. 24 they were soloists with the Baltimore Symphony and on Nov. 26 gave a recital at Peabody Conservatory.

On Dec. 17 and 19 the duo-pianists were soloists with the Pittsburgh Symphony. This month they give recitals in Washington and Boston, in February and March tour from Cleveland to Seattle, and in April return to tour Eastern cities.

D'Andria Opera Company in New Haven Series

NEW HAVEN.—The third offering of the season by the National Grand Opera Company, Giorgio D'Andria, director, brought Carmen here with Winifred Heidt in the title role with Alexander Sved and Bernardo de Muro. Frank Riggio ably conducted. Mr. D'Andria's company opened the season with Cavalleria Rusticana and Pagliacci, the first sung by Gertrude Ribla, Sydney Rayner and Stephan Ballarini. Giovanni Martinelli, Christina Carroll and Angelo Pilotto were heard in the Leoncavallo work.

Sved sang the title role in Rigoletto, the second in the series, with Dorothy Chapman, Nino Ruisi and Wilfred Engelmann.

Mr. D'Andria takes his company on an extended tour next month.

Austin Songs Heard at Music-Arts Society

Songs of Grace Leadenham Austin were featured by Rosalie Candeloro, dramatic soprano, at the meeting on Dec. 9 of the Society of Music and Associate Arts in Hunter College Alumnae Hall, Hotel Woodward Annex. Edith Pengilley was the accompanist. Dorothy Day, soprano, with Isabel Sprigg at the piano and Fay Smith, pianist, also participated. Effa Ellis Perfield spoke on piano instruction. Constance N. Tallarico is president of the society.

Lily Djanel Sings Carmen in Hartford

Lily Djanel sang the title role in Carmen at the seasonal inaugural of the Connecticut Opera Company in Hartford. Miss Djanel, who appeared earlier in the Bizet score in Montreal, was called back to that city to participate in the broadcast in support of the new Canadian War Loan.

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Secret Marriage Sung at Juilliard

Cimarosa's The Secret Marriage, the first opera production this season at the Juilliard School, was given the first of four performances on Dec. 8 with Edgar Schenkman making his bow as conductor as successor to the late Albert Stoessel. The large and enthusiastic audience applauded the singers and conductor.

In the cast were Henry Clarke, Annette Burford, Richard Manning, Dorothy Stahl, Jane Boedeker and Adolph Anderson. An English version was used, the recitatives having been arranged by Mr. Stoessel who, with Reginald Gatty, made the translation. Alternate casts were heard in successive performances, the other singers being Elizabeth McKnight, Shirley Blois, Miriam Dugan and William Wyatt.

Mr. Schenkman, who is a member of the Graduate School faculty, is also conductor of the Toledo Friends of Music this season. He studied conducting with Chalmers Clifton and Mr. Stoessel on a fellowship. Rubin Goldmark and Sam Franko were his instructors in composition and violin respectively. His Town Hall debut was made as a violinist in 1929.

Formerly staff conductor with the Federal Music Project, Mr. Schenkman conducted the 100-piece Federal Symphony in concerts and broadcasts. He also was the conductor of the New York Civic Orchestra and the Brooklyn Symphony. Under his baton many contemporary American scores were premiered. Mr. Schenkman arranged the musical scores for various films including The Fight for Life, The World at War, Men and Ships and short films produced by the Government. N. R.

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Kortschak and Simonds in Sonata Series at Yale

Hugo Kortschak, violinist, and Bruce Simonds, pianist, inaugurated the chamber music series at the Yale University School of Music with an all-Bach program. The sonata in A was followed by the D Minor Partita for violin alone and the E major concerto with strings and harpsichord. In his first appearance this season as conductor of the New Haven Symphony, Mr. Kortschak introduced a new set of four pieces for string orchestra by David Stanley Smith.

Jacobi Lectures Start

Frederick Jacobi gave the first of a series of five lecture-recitals at the Juilliard Graduate School with students assisting. Schubert's chamber music was discussed. On Dec. 14 the songs of this composer were considered. On Jan. 25, Mr. Jacobi talks on Bloch; Feb. 8 on Milhaud; and Feb. 22 on Gershwin.

I See That

Michael Edwards, baritone, was heard recently in a program for the WAVES at Hunter College. He also sang for soldiers at Pilgrim Hospital at Northport, L. I., and at the Norwegian Sailors Home.

•

Donald Dame, Metropolitan Opera tenor, sings in Messiah with the Syracuse University Chorus on Dec. 9 and in Elijah at Midland, Michigan, on Dec. 12. His second Town Tall, New York, recital is scheduled for Jan. 12. Mr. Dame has a regular Sunday evening program on Music for an Hour over MBS. He made a guest appearance on Salute to Youth with Nadine Conner over NBC and appeared with Marion Claire over MBS. He sang Hans in The Bartered Bride recently with the Detroit Friends of Opera.

•

Doris Adams, lecturer-pianist from Iowa, who has traveled in advance for the Boston, Cleveland, Chicago and other orchestras and addressed clubs and Junior Leaguers, has been auditioning in New York radio stations as a commentator. Miss Adams was heard over WHN on Adrienne Ames' program.

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Jennie Tourel, mezzo-soprano, is soloist this season with the Detroit Symphony, the Boston Symphony and the Pittsburgh Symphony.

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Dr. William Wellington Norton conducted the Flint Symphony Orchestra in its second war-time concert on Nov. 21 in Central H. S. Auditorium, Flint, Michigan, with Anna Schaeffer Carrothers, soprano and Marie Warren, contralto, as soloists.

•

Rudolf Firkusny, Czech pianist, played the Beethoven Emperor Concerto with Hans Kindler and the National Symphony in Lebanon, Pa., on Dec. 1. The same program is scheduled for Dec. 7 in Norwalk, Conn.

•

Carlo Peroni conducted the La Scala Grand Opera Company's Baltimore opening on Nov. 4. La Gioconda was the opera and Stella Rowan, of the Metropolitan, sang the leading role.

•

Rachelle Shubow, pianist, participated on the program at the testimonial dinner tendered Rabbi Joseph S. Shubow by the American Jewish Congress at the Hotel Statler, Boston. Rabbi Shubow, after serving Temple Bnai Moshe for ten years, has been commissioned a lieutenant in the chaplain's corps of the U. S. Army.

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Vladimir Golschmann, following a guest appearance with the Montreal Symphony, returned to his post as conductor of the St. Louis Symphony on Dec. 16.

•

In Memoriam for Mr and Mrs. Arthur Curtiss James, the augmented chorus of the First Presbyterian Church, New York, will sing Bach's B Minor Mass on March 5. Soloists, under the direction of Willard Irving Nevins, will be Rose Dirman, Amy Ellerman, William Hain and Elwyn Carter.

•

Marjory Hess, young American soprano of concert and opera, has been added to the artist list of W. Colston Leigh, Inc. Miss Hess has appeared with the Cincinnati and San Carlo opera companies. Her New York debut was made on Nov. 16, 1942 in Town Hall.

•

Ella Ellis Perfield recently gave lecture-demonstrations on piano teaching in Battle Creek and Grand Rapids, Mich.

•

Alice Sironi has opened her piano studio in Steinway Hall and expects to present a recital later in the season.

•

Howard R. Mann, tenor, gave a program recently at the First Community Baptist Church, New York City, with Judson League at the piano.

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Florence Foster Jenkins, soprano, presented a program in a Carnegie Hall studio last month under the auspices of the National Society, Patriotic Women of America. She was assisted by Elizabeth Valdes, reader, and Cosme McMoon, pianist.

•

Josephine Neri, soprano, was the assisting soloist at the annual Fall Concert of the Brooklyn Apollo Club in the Brooklyn Academy of Music. Alfred Boyce conducted.

•

Carmen Reuben, mezzo-soprano, sang Schumann's Frauenliebe und Leben over WNYC on Dec. 4 under the auspices of Sigma Alpha Iota. Leila Edwards was at the piano.

New York Music Clubs Plan 25th Anniversary

Plans for the 25th anniversary celebration in May of the New York State Federation of Music Clubs were discussed at a recent meeting in the studios of Dr. John Warren Erb, State and National Choral Chairman. Mrs. William Thomas, of Bingham, State president, was guest. Present were choral conductors of the New York group and the New Jersey Federation. Choruses from New Jersey and Pennsylvania will cooperate with those from New York.

Kipnis to Go Under Aegis of Haensel & Jones

Alexander Kipnis, Metropolitan bass-baritone, will be under the management of Haensel and Jones division of Columbia Concerts, Inc., beginning with the 1944-45 season, it is announced by André Mertens and Horace J. Parmelee, heads of the bureau. Kipnis joined the Metropolitan on Jan. 5, 1940 as Gurnemanz in Parsifal. Previously he had sung extensively in Europe and had made a world tour. He came to this country in the 1920s with the Wagnerian Opera Co.

Regules to Make Boston Debut

Marisa Regules, Argentine pianist, makes her Boston debut in Jordan Hall on Jan. 13 under the auspices of the Pan-American Society. Miss Regules, in October and November, toured New York, Pennsylvania, South Carolina and the province of Quebec. Her third Town Hall, New York, recital was given Nov. 12. In December, she will appear in Eastern seaboard cities and in January fulfills New England engagements and then tours the Middle West. On Dec. 1 she appeared at Camp Shanks under the auspices of the Red Cross.

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It was in the Dvorak Concerto in B Minor that the fine artistry of Cherniavsky was revealed. The brilliant and colorful work was beautifully performed by the cellist.—*Richard E. Hays, Seattle Times*

The locomotive drive which Mr. Cherniavsky put into the concerto happily brought about something more than a picture of artistic passion. While the orchestra launched the allegro, he flexed his arms like an impatient racer, carried on across successive finish lines with the energy of Nurmi . . . from the adagio on it was lush melody played with all stops pulled. Cherniavsky played the music for all the beauty in it.—*Suzanne Martin, Seattle Post Intelligencer*

A few of the conductors under whose baton Mr. Cherniavsky has appeared are:

Sir Henry Wood	— Sir Hamilton Harty
Willem Mengelberg	— Basil Cameron
Allard de Ridder	— Sir Adrian Boult
Dr. Malcolm Sargent	— Freitas Branco

Mr. Cherniavsky also appears in joint recital with his brother, Jan Cherniavsky, pianist, playing sonatas and solos.

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